The Flamenco Guitar

by JUAN D. GRECOS

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Introduction

Flamenco is the regional music of southern Spain (Andalucia). While many aspects of flamenco origins and history are subject to controversy, all flamencologists agree on the fact that there are great Moorish, Hebraic and Gypsy influences in the music. The one aspect that nobody can explain is the *duende*, that haunting, mysterious quality of flamenco which differentiates it from other types of regional music. It is this quality which transforms flamenco from a simple audio-exposure to a profound emotional experience.

A "Flamenco" is a person who makes his life in flamenco. He may be a guitarist *(tocaor)*, a singer *(cantaor)* or a dancer *(bailaor)*. To him, flamenco is more than just a way to make a living, it is a way of life. The very air that he breathes is virtually saturated with flamenco. As with all art forms that become popular, the dedicated Flamenco has to cope more and more with the many counterfeit artists who are emerging in order to profit from the new, widespread demand. While misrepresentation exists in all forms of flamenco, the area of greatest exploitation has been the guitar. Innumerable instances could be cited in which guitarists have been known to pass off something that "sounded Spanish" as flamenco, to the untrained ear.

It is the hope of the author that the serious student will dedicate himself to the study of flamenco; that this book will provide him with a firm foundation upon which to build and expand the knowledge and deep fulfillment that await him. By allowing himself maximum exposure to all phases of flamenco—guitar, song and dance, both recorded and in person—he will find that his involvement and comprehension of this dynamic art form will deepen. He will then begin to distinguish true from false and find a whole new world of beauty and excitement unfolding before him.

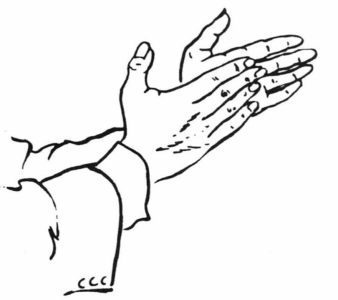
RHYTHM

(Palmas)

The most important single contributing factor to the pulsating drive of flamenco, is rhythm. Before picking up the guitar, it is indispensable that the student become acquainted with a couple of these rhythms through *palmas* (hand clapping).

Palmas are vital to flamenco and are most common in dance numbers. An imaginative and creative artist who can play good *palmas* has the ability to change a routine number into an electrifying display of syncopations and counterrhythms. In some cases an artist has such rhythmic drive in his hands that he may do a solo of *palmas* accompanied by a clicking sound of the mouth that generates unique and unbelievable excitement.

There are two kinds of *palmas,* each played a different way. First, there are *palmas fuertes.* Literally translated it means strong handclaps, and they are. When properly played, they sound like ear-shattering thunderclaps in a barrage of rhythmic variations. To play them, the left hand is curled slightly, with the four fingers together, forming a shallow cup in the palm. The index, middle and ring fingers of the right hand are also placed together and squarely strike the whole cup in the palm of the left hand. (See illustration.) It is not easy to achieve the sharp, cracking sound at first. It must be practiced regularly.



The second type is called *palmas sordas.* The translation of the term is muffled or muted handclaps. These are played by curling the four fingers of the left hand in such a way as to leave the palm relatively flat. The same is done with the right hand. To play, the palms are struck together so that the fingers of the right hand enter between the fingers and thumb of the left hand. (See illustration.) *Palmas sordas,* as you will find out, are much easier to play than *palmas fuertes.* In order to get the proper sound, a dull thud, these must also be practiced regularly.

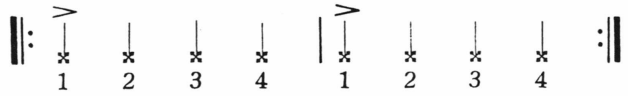
Both types of *palmas* have distinct sounds and functions. After becoming familiar with their different qualities you will be able to acquire a feeling for their usage by listening to records and from observing flamenco artists in performance. Just to give you a general idea, *palmas fuertes* are used in ensemble numbers and when the emphasis is on rhythmic verve. *Palmas sordas* are used for special effects, changes in dynamics, to accompany a delicate guitar variation and unfrenzied song passages. They are very common to accompany heelwork solos, especially in Alegrías.

RHYTHMS

(Instruction)

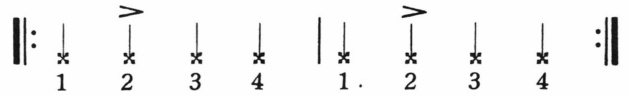
We will begin our study of rhythm with an exercise in accents in 4/4 time. All exercises can and should be played with *palmas sordas* as well as *palmas fuertes,* but at first I suggest the *sordas.*

Count 1-2-3-4 in even rhythm to yourself, not aloud. Now clap your hands in this rhythm, accenting only the first beat of every four, the "1". Musically, it looks like this:



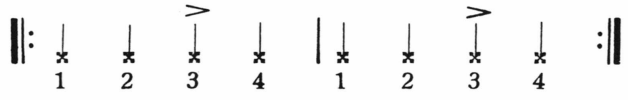
Keep repeating this pattern for one or two minutes or until each and every accented beat comes out strong and clear while the unaccented beats are just marked evenly.

Now accent the second beat of every measure, the "2". This will be more challenging since it is less normal to accent the second beat than the first. Keep repeating this until you have mastered the pattern with security. Musically, it is:

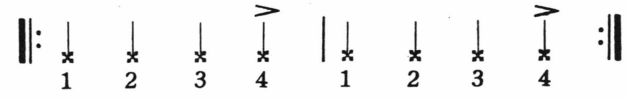


Apply the same procedure to accenting the third and fourth beats. These are notated as follows:

Third beat-



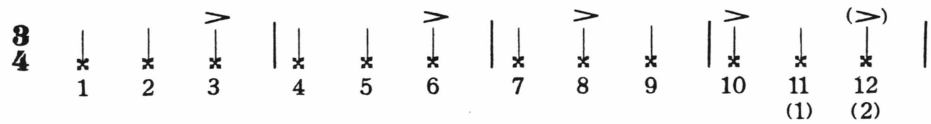
Fourth beat-



Basically, all of the above have been designed as exercises. However, the first rhythm (accenting the first beat) may be applied to the Farruca.

If you have properly practiced the preceding, you should be quite facile in playing *palmas* with well defined accents. Now we will graduate to an actual rhythm which will be considerably more challenging than that which you have studied up till now. This pattern is characteristic in three essential flamenco forms: Soleares, Alegrías and Bulerías.

Musically, one phrase or *compás* consists of four bars of 3/4 or twelve beats. The accented beats, counting in twelves, are three (3), six (6), eight (8), ten (10) and twelve (12). Twelve is an optional accent which may at times be omitted. Below you will find this form diagrammed.

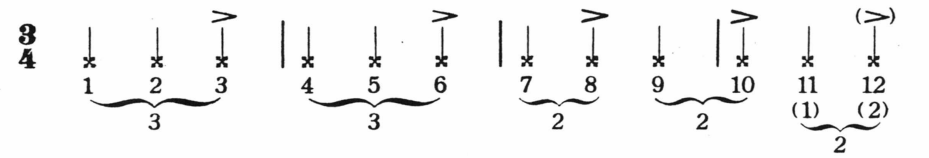


Note that beneath the eleven and twelve I have placed a one (1) and a two (2). The reason for this is that in counting it is easier to say one, two rather than eleven, twelve. In this case it would be counted as follows:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - (1) - (2) 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - (1) - (2)

This is an optional method of counting. Two phrases have been given in the example in order to demonstrate the repetition of the 1, 2 that comes at the end of one phrase and the beginning of the other.

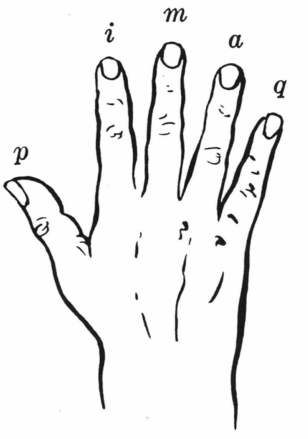
Start playing your *palmas* slowly at first. A metronome would be helpful in maintaining an even speed and also in gradually going faster. Play first with *palmas sordas;* then *palmas fuertes.* It may be advantageous to note the natural groupings outlined by the accents. Two sets of three and three sets of two. See the diagram below.



This preliminary lesson in flamenco rhythm should serve as a worthwhile introduction to some of the more difficult forms. As these new forms come up, their inner workings will likewise be dissected and analyzed musically.

SYMBOLS

Right hand fingers will be indicated by the following:



Spanish		English
pulgar	*p*	thumb
índice	*i*	index
medio	*m*	middle
anular	*a*	ring
meñique	*q*	little finger

Left hand fingers will be indicated by the numbers 1-4 in the following manner:

1— index
2— middle
3— ring
4— little finger

↑ Downstroke with index finger

↓ Upstroke with index finger

Basic *rasgueado*=*q a m i* (all downstroke)

5 Quintuplet *rasgueado* ending with upstroke of index finger.

This is the same as the basic *rasgueado* ( ) having the same number of strokes and played in the same way. The different notation is used in case it is necessary to spread the *rasgueado* over two beats (Lesson Twenty Two).

> Accented beat, if rhythm; accented note, if melody.

This accent is to be played with a *golpe,* (tap), with ring finger of right hand (*a*) on the top of the guitar. In the event that this symbol should appear over a rest, this means that just the *golpe* should be played, e.g.

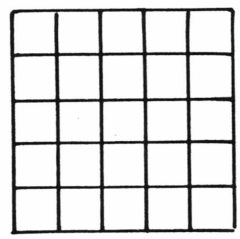
Apagado; after striking the strings the sound is damped with the right hand.

Rubato with *p.* The thumb glides slowly over the indicated strings arpeggiating the chord.

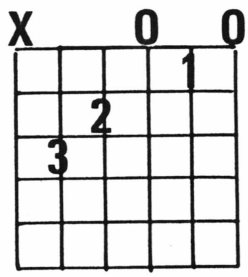
C. Press all six strings down simultaneously with the first finger of the left hand. This is common in guitar music and, when used, is followed by a Roman numeral which indicates the fret on which the finger is to be placed—it is called a full bar—e.g.C. II means that all six strings will be pressed down at the second fret.

½C. Instead of all six strings, only three are to be pressed down. Like the full bar, it is followed by a Roman numeral, e.g. ½C. II.

Chord diagrams



Chord diagrams are used to show the exact placing of the fingers for a particular chord. Illustration at left is a chord diagram. The six verticle lines represent the strings and the spaces between the horizontal lines represent the frets. The numbers which will appear in the diagram are the left hand fingers.



To the left is a diagram of the C chord. Notice the appearance of two "O"s and an "X". The "O" means that the string above which it appears is to be played open and the "X" means that it is not to be played at all.

Rhythmic Notation

is a whole note. The note is struck once and is held for four beats. For example:

1 - 2 - 3 - 4 1 - 2 - 3 - 4

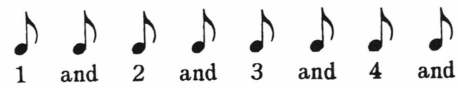
is a half note. It has *half* the value of a whole note or two beats. An example of its application is:

1 - 2 - 3 - 4

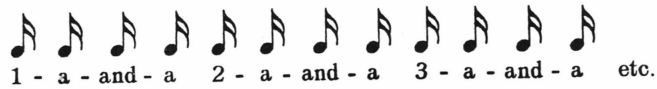
is a quarter note. It has a value of one beat. It is counted:

1 - 2 - 3 - 4

is an eighth note. It has a value of half a beat. There are two eighth notes to each quarter note, one on the downbeat and one on the upbeat. It is counted:



is a sixteenth note. There are four sixteenth notes in each quarter note. It may be counted:



is a whole rest. This means that nothing will be played for four beats.

is a half rest. Nothing is to be played for two beats.

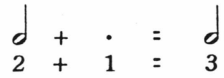
is a quarter rest. Nothing is played for one beat.

is an eighth rest. Nothing is to be played for half a beat.

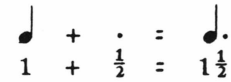
is a sixteenth rest. Nothing is to be played for a quarter of a beat. Do not confuse with quarter rest.

A dot beside a note increases it by one half its own value. Hence, this dotted whole note is to be held for six beats. Four, its original value, plus two more for the dot. This same rule applies to rests.

A dotted half note is equal to three beats.

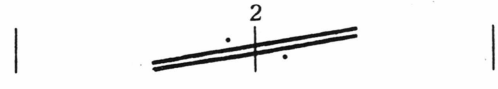


A dotted quarter note equals one and a half beats.



When this appears it means that the music contained within the facing pairs of dots is to be repeated.

This sign means that the preceding measure is to be repeated. It may be applied to two or more measures when it is indicated in the following manner:



Difference between a Classic and a Flamenco Guitar

It is a common misconception that flamenco cannot be played on a classic guitar and vice versa. Both types of guitars have the same number of strings, both use nylon strings and both are tuned exactly the same way. The question, therefore, is not whether they CAN be played interchangeably, but rather whether they SHOULD be played interchangeably. Simply, the problem is which instrument is best suited for the job?

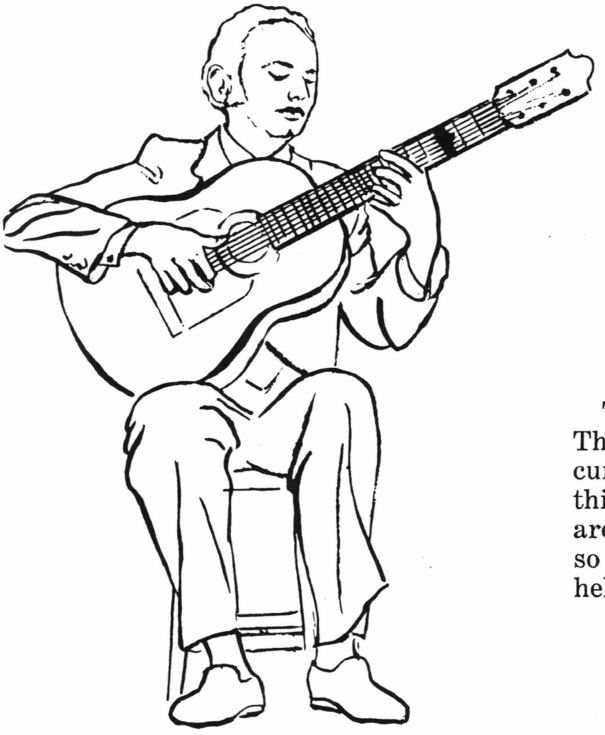
The most apparent difference between the two is the color of the back and sides. A classic guitar is dark brown due to the use of rosewood or mahogany, the finest instruments being made of Brazilian rosewood. A flamenco guitar is lighter in color usually ranging from a pale, straw yellow to, most recently, a brownish-orange. The type of wood used is Spanish cypress which, in its unfinished state, is practically white. The tops in both cases are of fine-grained spruce, usually from Germany or Canada.

The most important distinguishing characteristic is tone. A flamenco guitar has a brilliant, almost metallic, piercing sound, very treble in quality. The classic, on the other hand, has a round, mellow tone, more of a bass quality. These ultimate distinctions are due mainly to the fact that the classic guitar is made of denser woods, has different internal construction (bracing), and its sound box is deeper in dimension. Owing to the above reasons the classic guitar is heavier in weight. Another noteworthy point is that the action (distance between the strings and the fingerboard) is higher on a classic guitar.

Originally, all guitars, classic and flamenco, had pegs, similar to a violin, for tuning. With the invention of machine heads this has been changed. All classic guitars are now made with tuning machines which have also become more common on flamenco guitars. The flamenco traditionalist, however, still insists on wooden pegs and will not allow modernization to invade his realm of purism.

POSITIONS FOR HOLDING THE GUITAR

Below, four different positions for holding the guitar are illustrated. Three are considered flamenco positions and one is classical. The latter may be used for flamenco, but is neither traditional nor the most desirable.



The feet are placed flat on the floor. The guitar is placed with the larger curve of the body resting on the right thigh. The right arm (elbow and bicep area) presses down on the upper curve so as to support the guitar without help from the left hand.

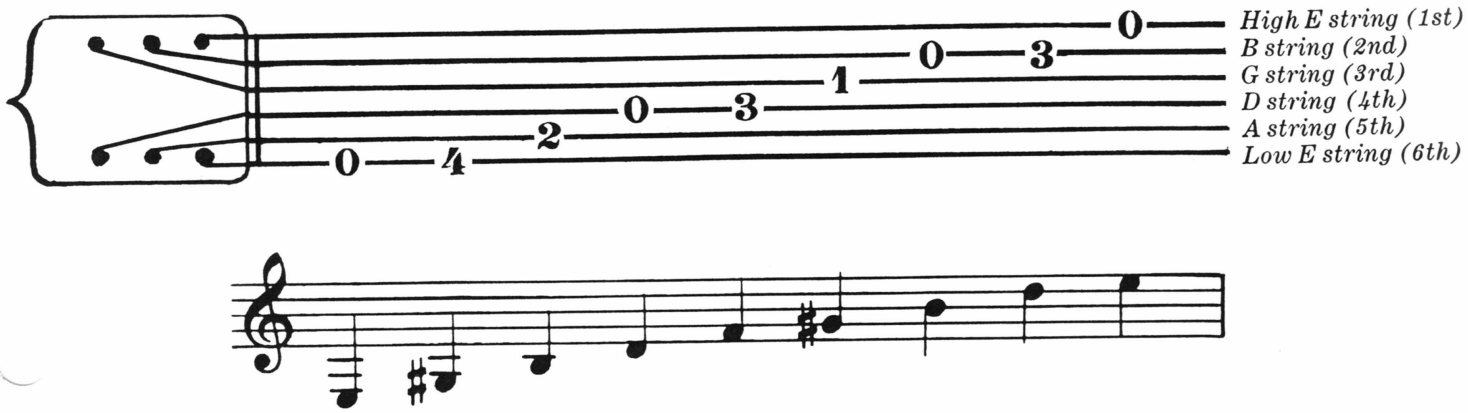
This is exactly the same idea as the sitting position, except that the right foot is placed on a chair or stool. This brings the right thigh into proper position so that the guitar can be held comfortably.

By placing a footstool under the left foot—a bit higher than the classical position—the left thigh is elevated, making it possible to rest the smaller curve of the guitar on it. This modified position requires less effort than the first two and is used by several well-known flamenco guitarists.

This position is referred to as the "classical position." It requires the use of a footstool under the left foot. The average height of the footstool is about six inches. This may be varied according to the discretion and comfort of the guitarist. The indented part of the guitar body is rested on the left thigh. This is a very easy position to become accustomed to readily. While flamenco can be played in this position, it is by no means optimum since the angle, height and general situation of the guitar make playing less comfortable.

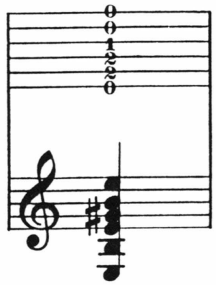
EXPLANATION OF CIFRA

Cifra is the Spanish word for tablature, which was the original system of notation used for lute music. It is a very simple system which does not employ a staff and notes, but rather six lines representing the six strings of the guitar. The numbers appearing on these lines represent the frets. Below is an example of *cifra* under which are given the equivalents in musical notation. The bottom line corresponds to the sixth, or low E string and the top line to the first, or high E string.



In the above example, the following notes are indicated: E (open sixth string) ; G# (4th fret, sixth string) ; B (2nd fret, fifth string) ; D (open fourth string) ; F (3rd fret, fourth string) ; G# (1st fret, third string) ; B (open, second string) ; D (3rd fret, second string) ; E (open, first string). An "O" indicates that the string on which it appears is to be played open.

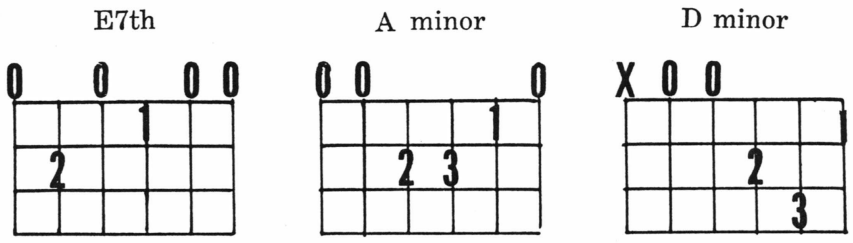
If it is intended that two or more notes be played together then they will appear in the same vertical line instead of being written consecutively as in the above example. Below an E Major chord is notated in *cifra:*

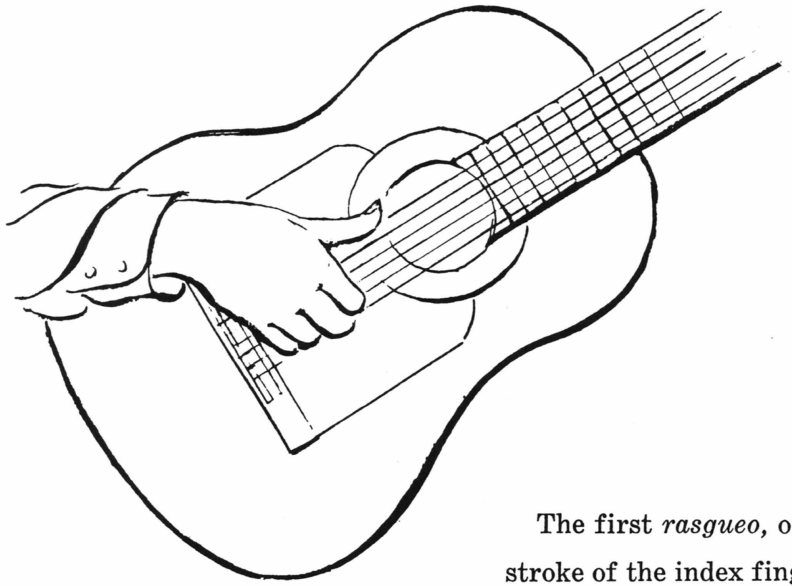


Throughout the entire book the *cifra* notation will appear above the musical notation. If the player has a knowledge of both systems, he can find positions more easily by consulting the two forms.

LESSON ONE *(Downstroke with the index finger, the Farruca)*

The Farruca is a strong, marked rhythm in 4/4. It is traditionally danced with guitar accompaniment only and is in the key of A minor. A song form does exist for the Farruca, but this has become obsolete. The following are the three basic chords found in the Farruca.

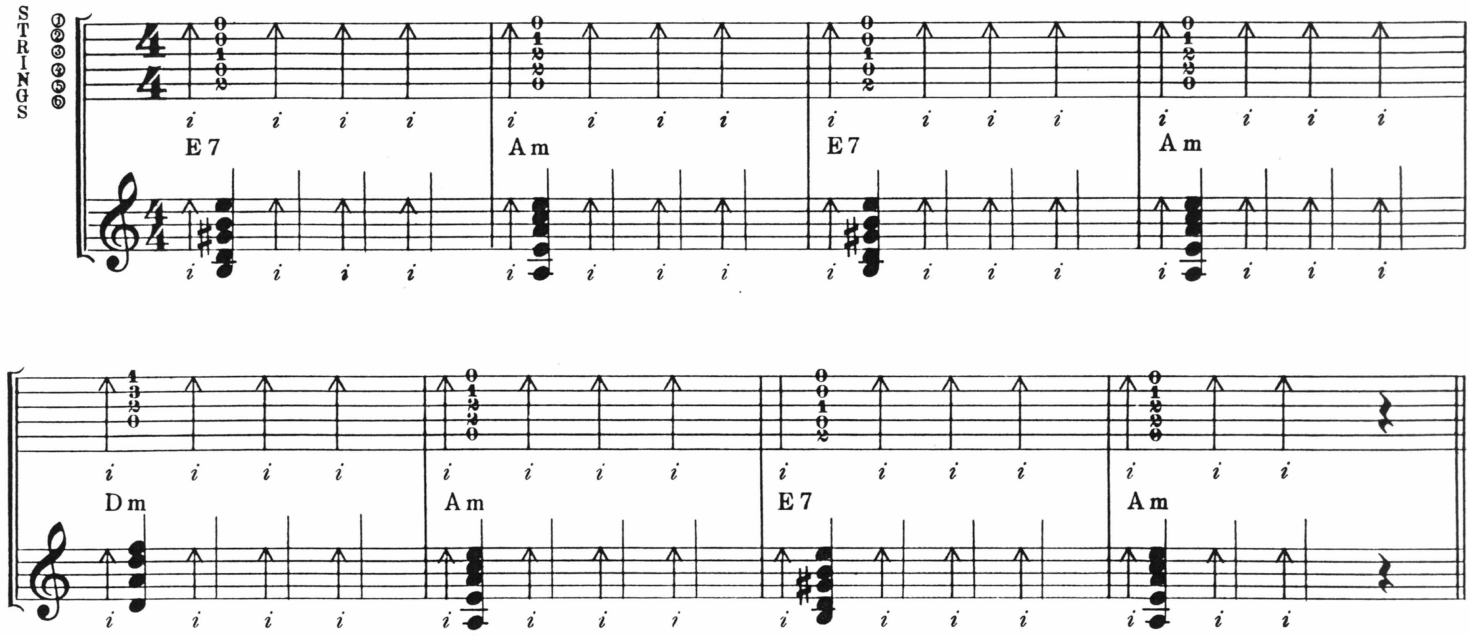




The first *rasgueo,* or right hand pattern, will be a downstroke of the index finger, indicated $\overset{i}{\uparrow}$. The basic position for the right hand will be with the thumb resting lightly on the sixth string of the guitar. (See illustration.) Except for rhythms that require the thumb, this position will remain consistent. In the chord diagrams, the sixth string may be designated. This means that that note is an acceptable harmonic tone in that chord and when possible, may be played.

With your hand in the position shown in the illustration, draw back your index finger and thrust it forward over the strings. Apply this to the following eight bars of the Farruca.

NOTE: Instead of writing the chord out entirely every time it is to be played, empty stems designate that the same chord is to be repeated. In the case of the *cifra*, the strum will be indicated without any change of fingering following. This will simplify reading and help you to memorize.



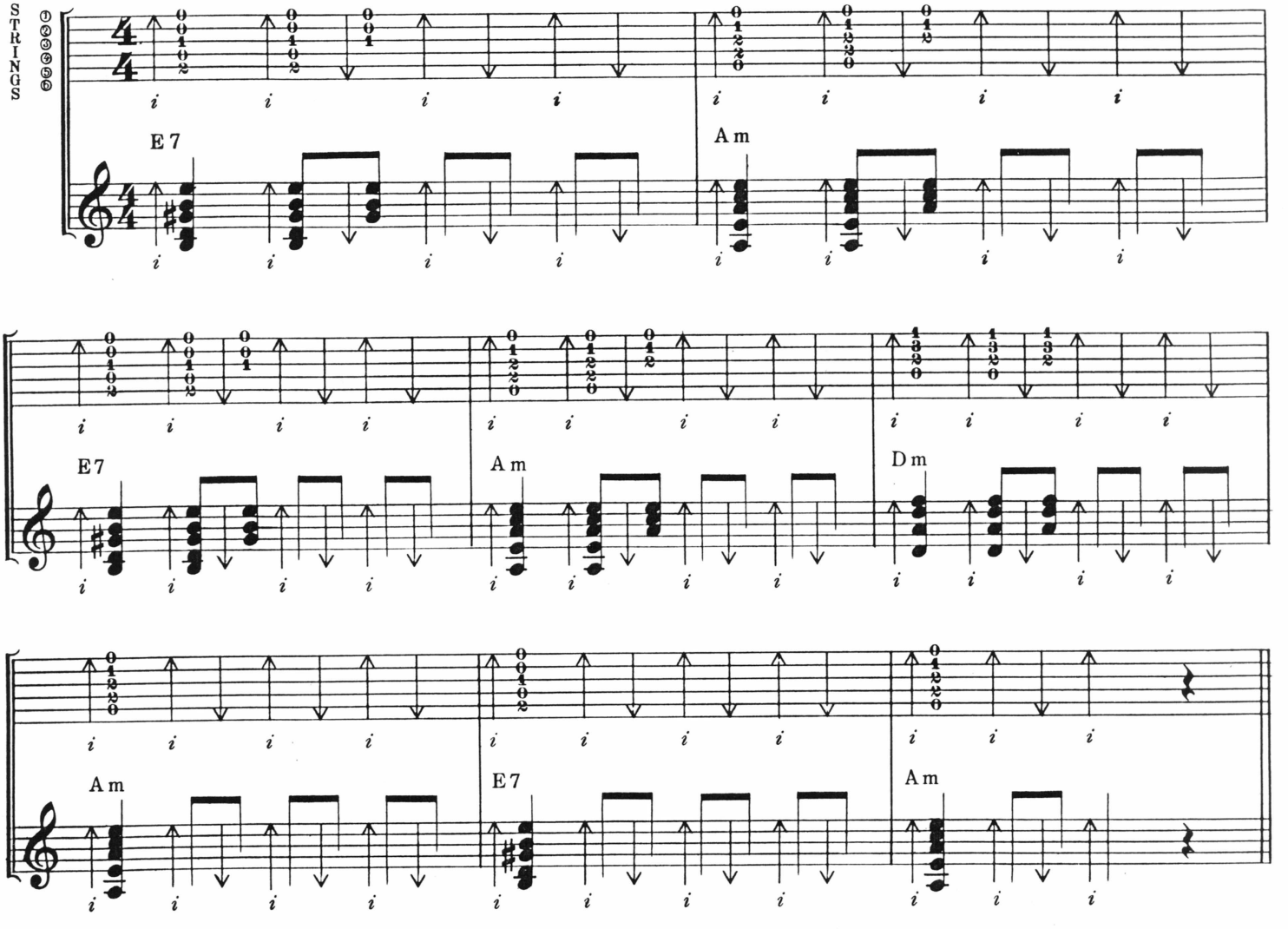
NOTES:

1—Be sure not to drag your finger across the strings.
2—Play slowly and accurately. Speed will come afterwards.
3—Concentrate on making smooth chord changes with the left hand.
4—Is your hand position correct?

LESSON TWO *(Down and upstrokes with the index finger)*

Now we will apply the down-up stroke with the index finger to the same three chords. This is indicated by $\overset{i}{\uparrow}\downarrow$. The downstroke is played exactly the same as before. The upstroke, however, is a more relaxed movement brushing over an inexact number of strings on the way up. (No finger is designated for the upstroke because all upstrokes will be played with the index.) To stress the difference between the down and upstrokes, the latter will be indicated in the music by the upper three notes of the chord.

After you have achieved an even, secure rhythm with an unforced upstroke, play the following passage which incorporates both down and down-up techniques.



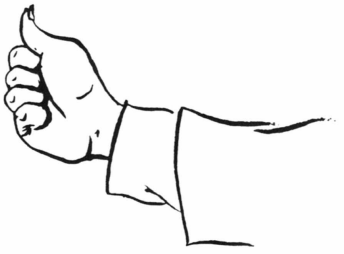
NOTES:
1—Be sure to play the down-up strokes as even eighth notes.
2—Play all exercises in rhythm, giving each note its proper value.
3—Check your hand position.

LESSON THREE *(The rasgueado)*

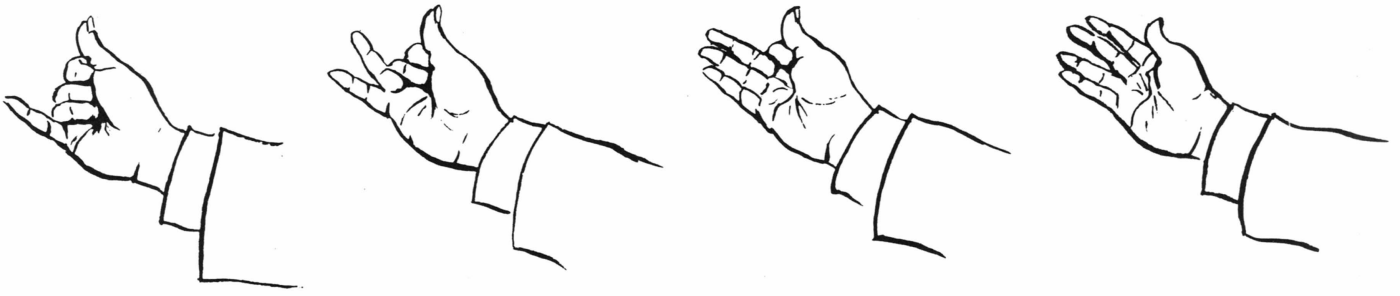
The technique whose sound is automatically identified with flamenco, even by the uninitiated ear, is the *rasgueado*. It is characterized by a rolling, percussive quality. The effect of the basic *rasgueado* may be likened to a short machine gun blast. Notice the use of the term *basic rasgueado*. This is just one of many different *rasgueado* patterns. As we progress, more complicated types will be taught.

The essence of a good *rasgueado* is strength and control. To develop this, the following exercise has been devised. This is a preliminary exercise that is executed without the guitar. Patience and diligence are indispensable in mastering all *rasgueados*.

Make a tight fist with the right hand,
catching all four fingers under your palm. See illustration . . .
note the position of the thumb—extended straight out in front.



Now, force each finger out individually. They should spring out from against the palm, not just release themselves slowly. Do this in the following order: First, little finger (*q*) ; second, ring finger (*a*) ; third, middle finger (*m*) ; and fourth, index finger (*i*). See illustrations 1 thru 4 This should be done in an even rhythm, resetting the hand at the end of each sequence.



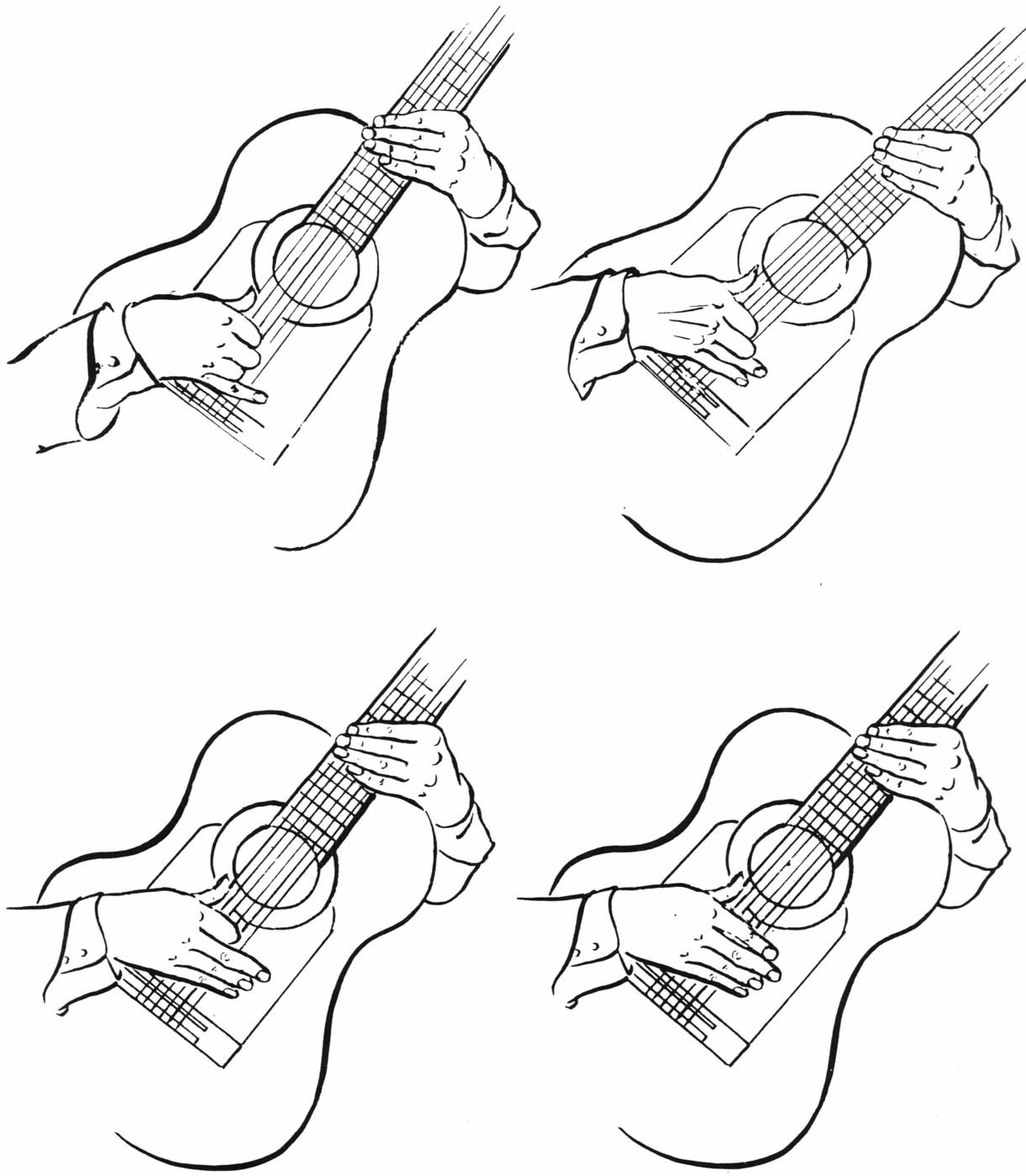
1 2 3 4

The purpose of this exercise is to build up the right hand fingers. It can be practiced anytime, anyplace and may be used throughout your guitar playing career to help maintain and increase right hand strength and control.

NOTES: 1—Fingers must be independent—one at a time.
2—As you shoot each finger out it should make a whishing sound as it rubs past the palm and is released.

Once this is performed with reasonable ease, try shooting your fingers out in rapid succession so that they look like a fan opening. Be sure that no two fingers come out together. Now, we are ready to apply this to the guitar.

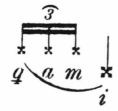
Rest your thumb on the sixth string as before. Without tucking your fingers under your palm, execute the *rasgueado* technique across the strings. In this case the strings provide the resistance instead of your palm. In the following series of illustrations you will see the *rasgueado* demonstrated.



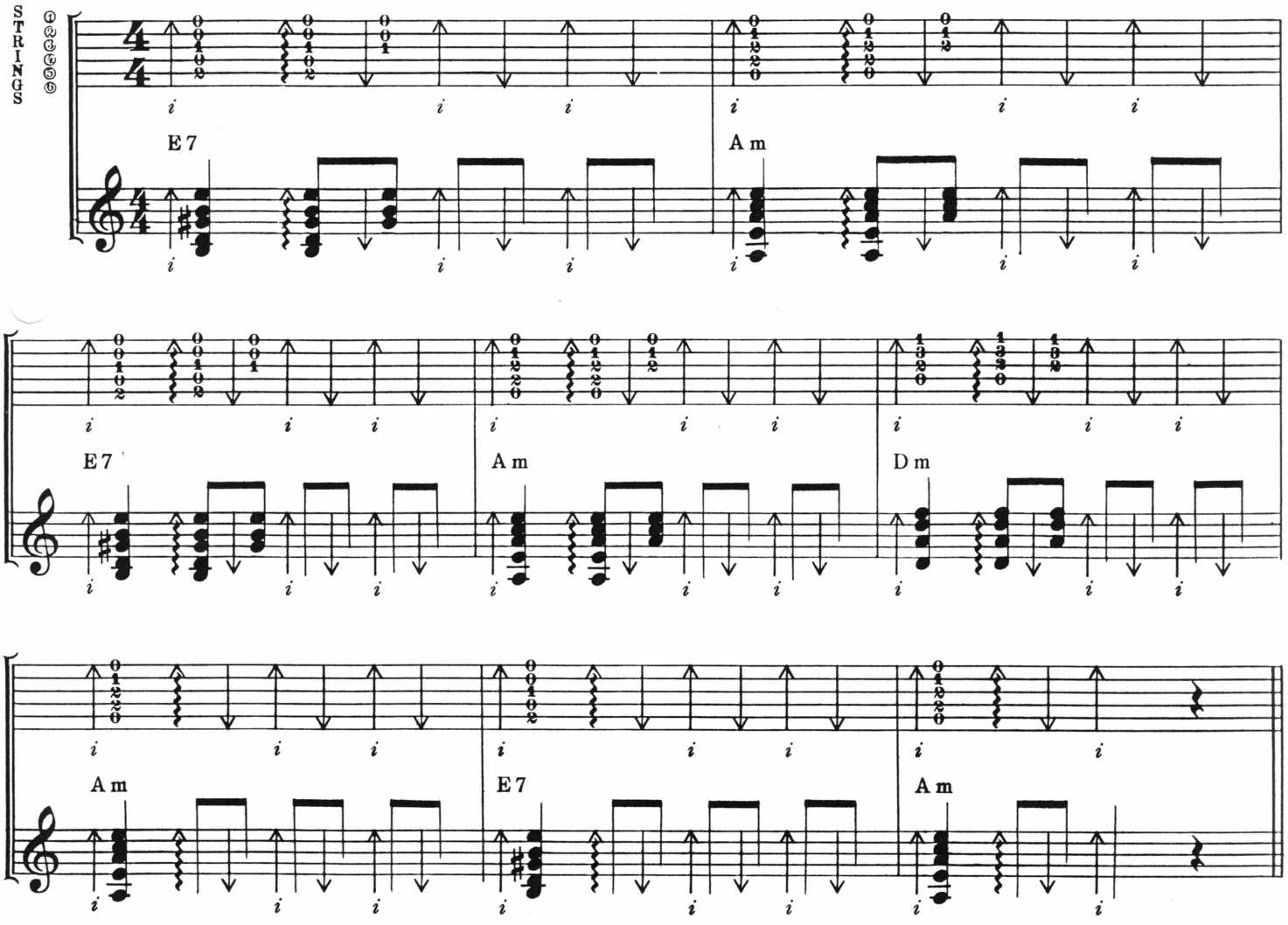
The basic *rasgueado* is notated . All three techniques studied thus far will be incorporated in the Farruca.

It is important that you notice two things in this version of the Farruca. First, that the *rasgueado* is followed by an upstroke of the index finger. If this combination gives you any trouble, then practice it separately until it is mastered. Second, that this *rasgueado* actually begins at the end of the preceding beat. It is the end of the *rasgueado*, the final down index, that falls on the beat upon which the *rasgueado* is notated. Study the musical example given below.

Written:

Sounds: 

Play the following:

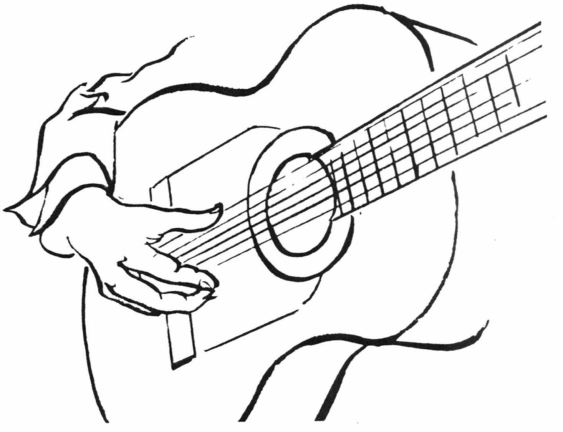


NOTES:
1—Are you playing in rhythm in spite of the variety of techniques you are using?
2—Is your thumb resting *lightly* on the sixth string?
3—Are you getting a clean, crisp sound from your *rasgueado*?

LESSON FOUR *(The falseta)*

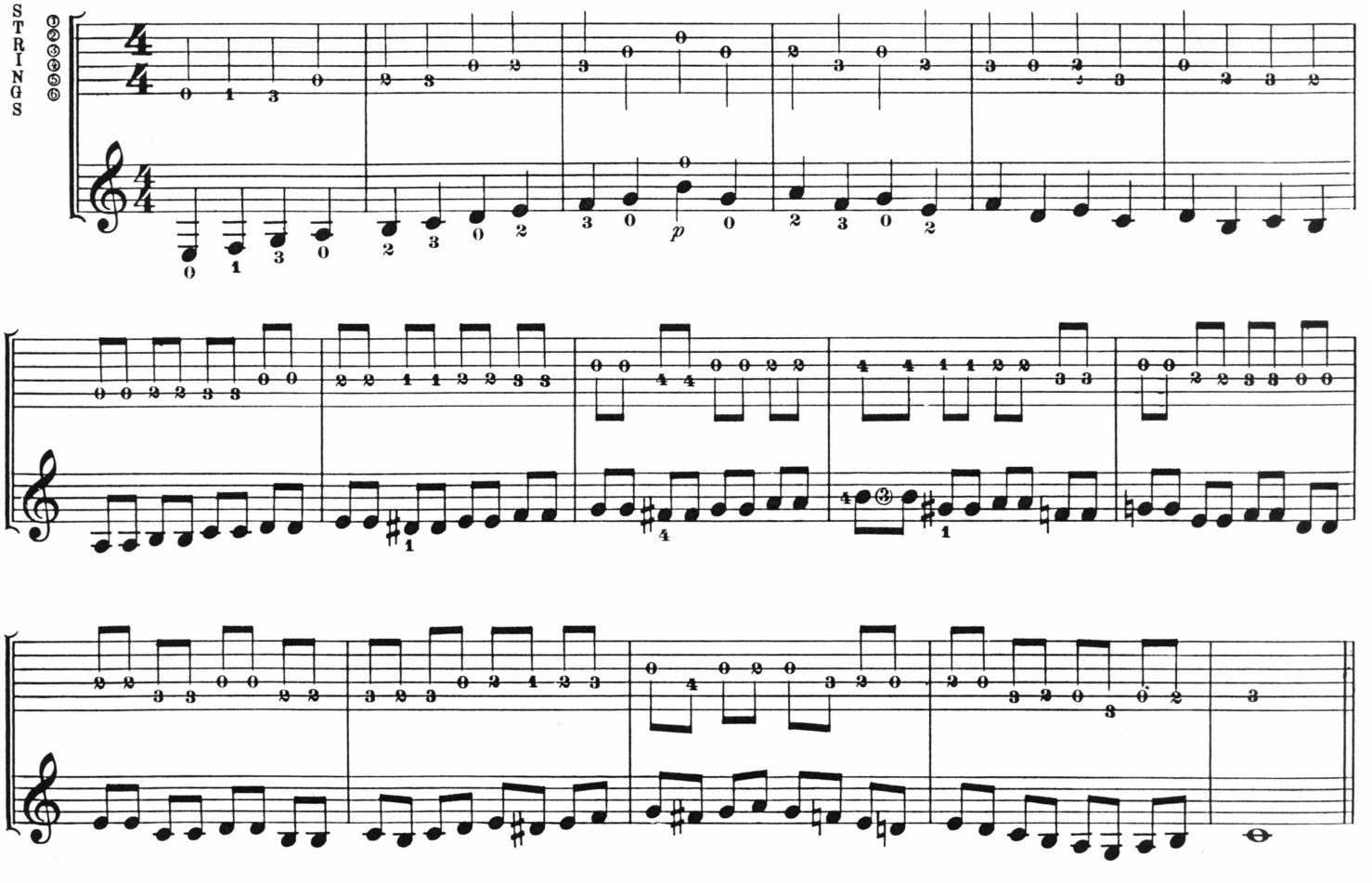
In flamenco, the expression *fuera de compás* is used very frequently. This means out of rhythm in the sense that a phrase is either too long or too short. A Farruca is said to be in *compás* when you end with an even number of measures, incorporating within this framework numerous combinations of the characteristic tones common to this piece. It must always end on the tonic chord, A minor. The final progression, Dm-Am-E7-Am, has a special name. It is called a *desplante* (see glossary). Hence, it would be perfectly correct to repeat the progression E7-Am several times and in order to conclude, play the Dm progression and end on the A minor chord four bars later. The examples that have been given thus far have been eight bar phrases, or more specifically, E7-Am repeated twice followed by the *desplante.*

Intermingled with the rhythmic passages, melodic passages called *falsetas* are played. *Falsetas* must also be in *compás.* They are usually in phrases of four, eight or sixteen bars. In solo playing there may be many *falsetas* in succession. Rarely is a single theme developed beyond sixteen bars, but even in that case it should be divisible by four.

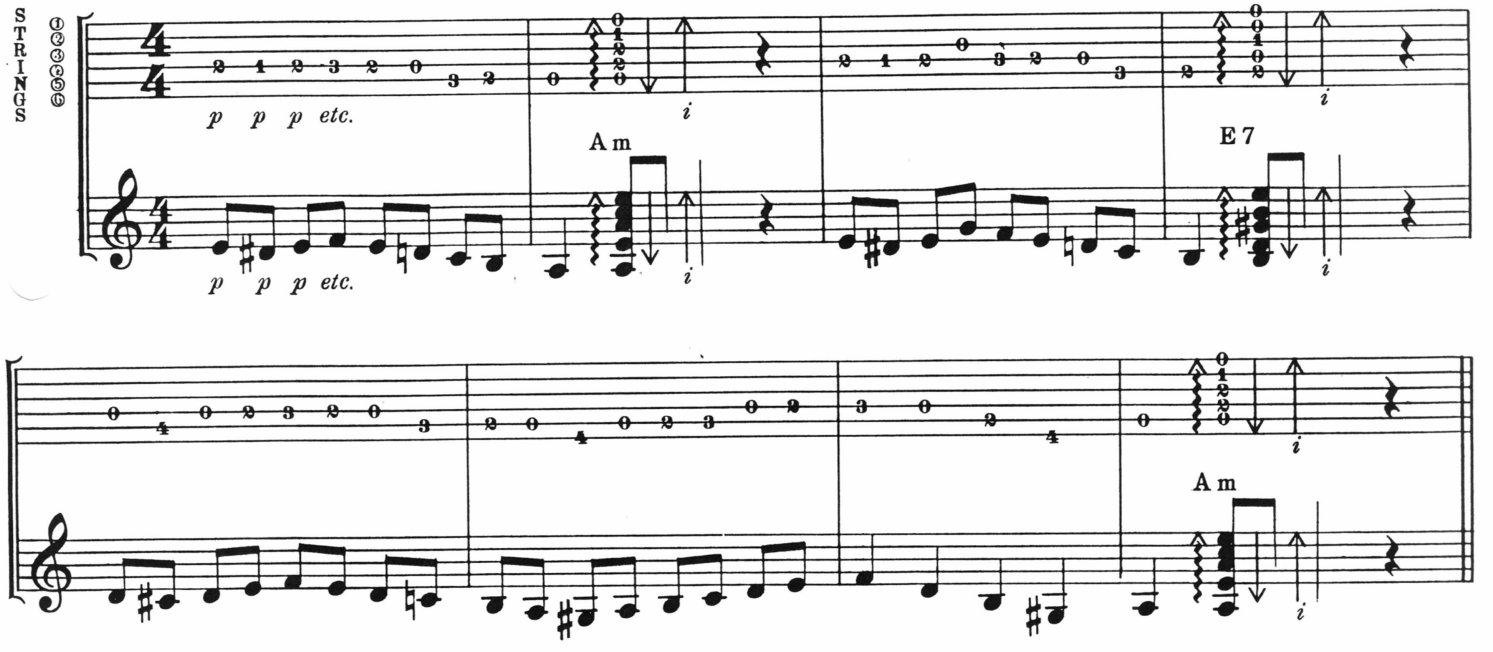


Before playing the *falseta por Farruca* (*Por* may be translated as, "in the rhythm of"), practice the following exercise. In flamenco, the hand is slightly more inclined when playing melodies with the thumb (*p*), than in classical. Notice that the line of the thumb is almost parallel with the strings and the last two fingers (*m* and *q*) rest lightly on the top of the guitar near the bridge. (See illustration.)

To play the note, the thumb rolls over the string and comes to rest on the following string. This is called *apoyando* (see glossary) and results in a full, solid sound. Pay careful attention to the changes in rhythm in this exercise (quarter notes and eighth notes) and give each its proper value. All with *p, apoyando.*



Once you have completely understood and played the above exercise properly, you should be ready to tackle the *falseta por Farruca* which follows. It is all played with *p, apoyando.* Note the *rasgueados* at the close of each phrase.

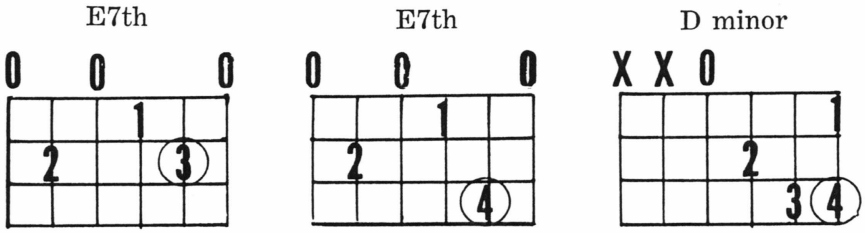


NOTES:

1—Are you playing all notes *apoyando*?
2—Pay careful attention to the rhythm. Quarter notes (♩) are one beat and eighth notes (♪), half a beat.
3—Once you are certain that you are playing the *falseta* correctly, memorize it. This should be done with all *falsetas* and rhythm patterns given from here on in.

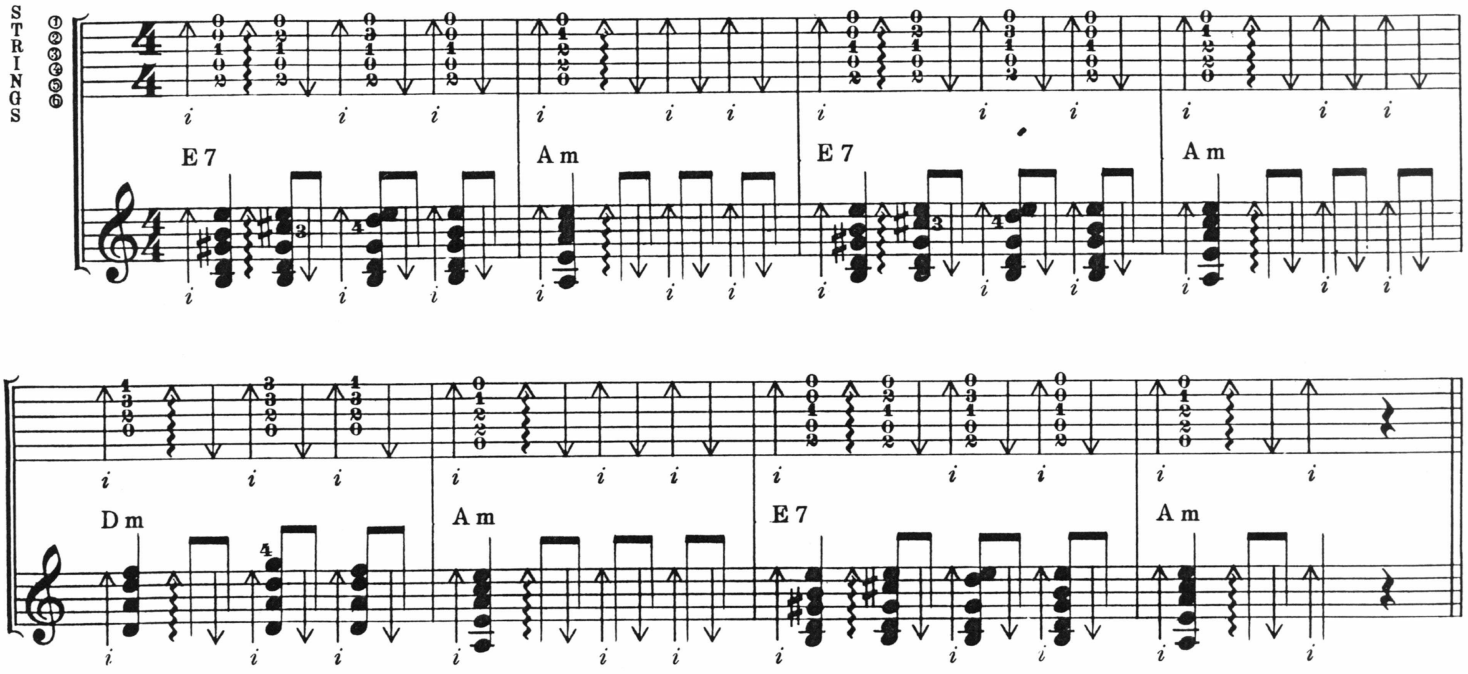
LESSON FIVE *(Embellishment of the E7th and D minor chords)*

We will continue our treatment of the Farruca with a chordal variation that may be applied to the rhythm sequences. Below are the diagrams for the embellishments of the E7th and D minor chords. The circled numbers are the embellished notes which are to be added whenever indicated in the music or *cifra*.



Note that in all pieces only the *basic* chord names will be used, i.e. E7, Am, Dm, etc. Any embellishments or modifications of the chords, however, will be notated in both the *cifra* and the music. So, be sure to read carefully.

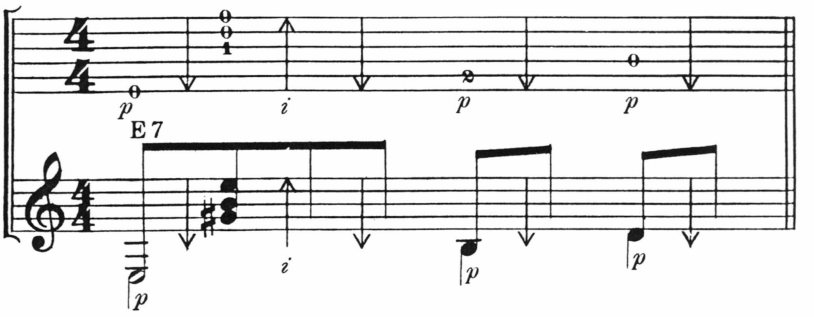
Below is an example of a rhythm passage *por Farruca* employing the modified chords. By playing this, then the *falseta,* and then returning to the rhythm, you already have the beginnings of a solo. *Memorize.*



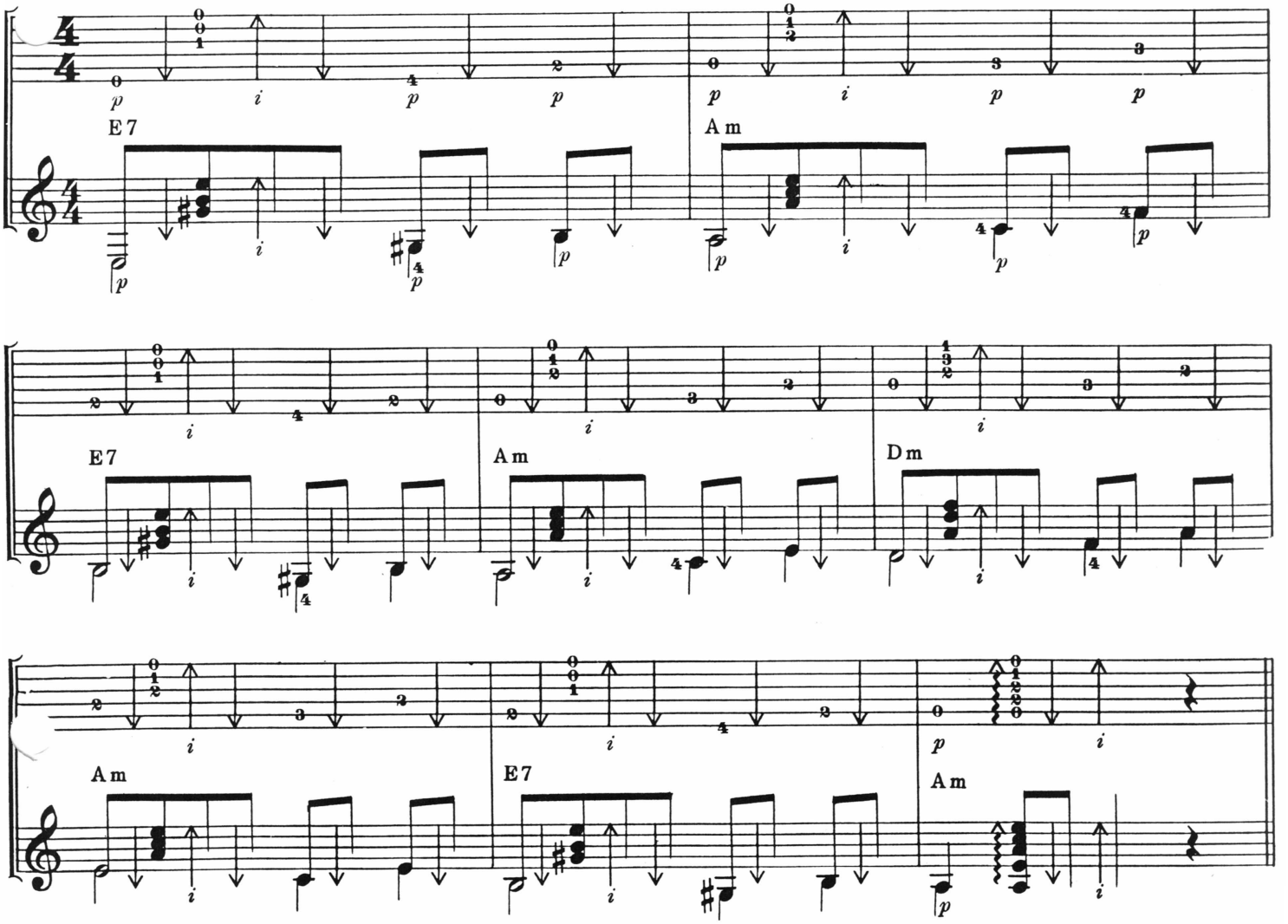
NOTES:
1—Be certain that the fingers of your left hand are only touching the strings that they are supposed to be pressing down, and not muting any other.
2—Maintain an even rhythm.
3—Read both music and *cifra* carefully so that no subtle changes pass you by.

LESSON SIX (*The horquilla, p-a-m-i arpeggio*)

The *horquilla* is a technique that uses the thumb (*p*) and the index finger (*i*). It is not a difficult technique to master and, when properly played, is very effective. The hand position for the *horquilla* is the standard classic position with the knuckles parallel to the strings. The bass note melody is played with *p* and followed by either an upstroke or an up-down-up stroke with *i*. (See example).



These index strokes will be notated as using the first three strings. It is very important, in order to achieve the right 'feel' for this technique, that you do not consciously try to play exactly three strings. This will result in a very stiff, unrelaxed sound. The *horquilla* will generally be used in eighth-note patterns. Below is an example of the *horquilla* in a *falseta por Farruca*. Play the eighth notes evenly. Hold the chords throughout the entire measure in which they appear and change only when a chord change is indicated.

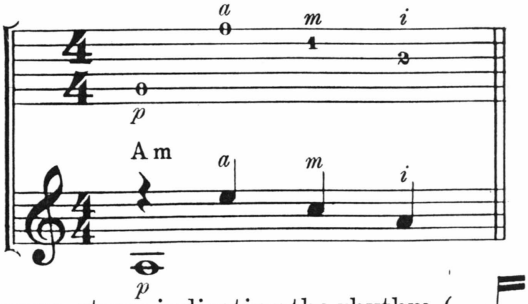


The arpeggio is a common technique in flamenco which provides a flowing cascade of notes resulting in a light, moving musical passage.

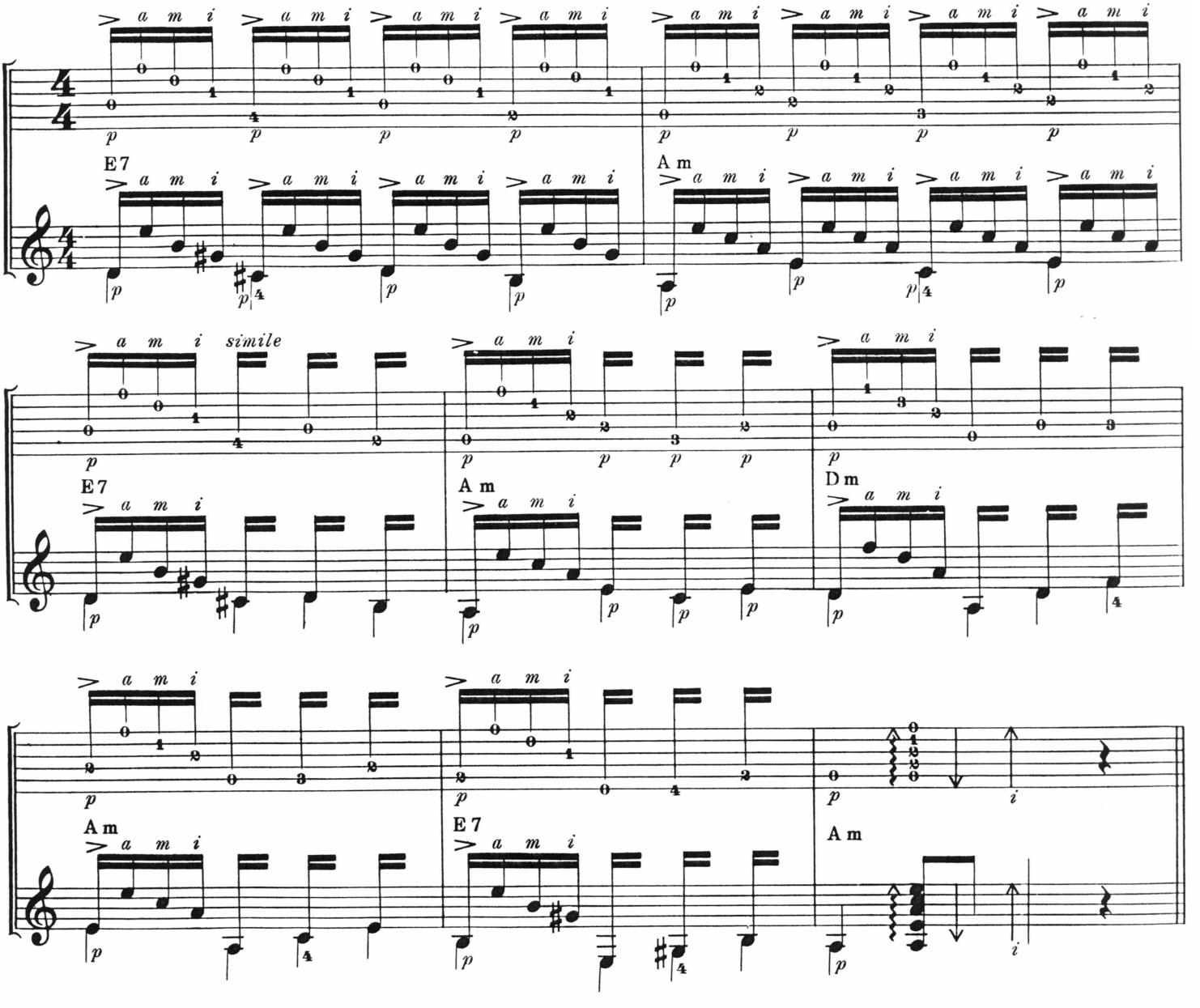
An arpeggio is a broken chord. This means that the notes of a chord, instead of being played simultaneously, are played separately and consecutively. The varieties of arpeggios are as infinite as the number of combinations that can be made out of the notes of any given chord.

In this lesson we will learn the *p-a-m-i* pattern. The hand position is the same as that used for the *horquilla,* knuckles parallel to the strings. Hold an A minor chord and follow the explanation slowly and carefully.

Play the 5th string with *p, apoyando.* Then play the 1st string with *a,* the 2nd with *m,* and the 3rd with *i.* The latter three strokes are played *tirando* (free stroke) ; i.e. the fingers do not come to rest on the next string, but rather end up in mid-air.



Note: To make the reading of this type of passage less burdensome, stems indicating the rhythm (♩) will be attached to the bass melody meaning that the arpeggiated notes previously played are to be repeated.

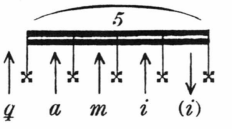


NOTES:	1—Accentuate the bass note melody. 2—Play eighth notes evenly. 3—Work toward a relaxed 'feel' by not trying to play an exact number of strings.

LESSON SEVEN *(The 5-stroke rasgueado, Sevillanas)*

Without even realizing it you have already played the mechanism of a 5-stroke *rasgueado.* It is nothing more than the basic *rasgueado (q-a-m-i)* followed by an upstroke with the index finger. What is different is the rhythm. Rather than being two movements—the brushing downward and then the upstroke—it consists of five evenly articulated movements beginning on the downbeat. Musically, its rhythm is called a quintuplet. Since each stroke is of equal duration, this *rasgueado* can be practiced without pauses. Once you are able to play this with considerable speed, you will be well on your way to acquiring a full, round, continuous *rasgueado* so vital to the flamenco guitar. Study the musical example below comparing the notation of this *rasgueado* with the way it sounds. Then, practice it slowly and deliberately, gradually increasing in speed.

Written:

Sounds: 

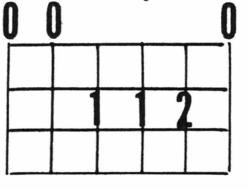
Once you have achieved a fair degree of proficiency with the new *rasgueado,* holding any chord, continue on with the lesson. Apply it to the Sevillana which follows.

It was not until quite recently that Sevillanas have become recognized as part of the genus of flamenco. They are said to be derived from the Seguidillas Manchegas of Castilla. Sevillanas are always gay in tempo and feeling although they are also played and sung in minor modes which are usually associated with more somber moods. Sevillanas may be played, sung and danced. They are in 3/4 time and have a very specific and unalterable form. The melodies usually played in Sevillanas are merely the sung notes transferred to the guitar. Since these melodies are limited in number, guitarists of late have been creating their own melodies and harmonies *por Sevillanas,* but at no time deviating from its inflexible structure.

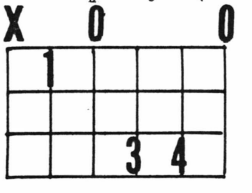
Sevillanas contain three main sections: *Rasgueo* or rhythm passage; *Salida,* a short melodic introduction; and *Copla,* a longer, more developed section usually ending with the melody of the *salida.* Each of these sections is played once except for the *copla,* which is played three (3) times.

New chords:

A Major (a)



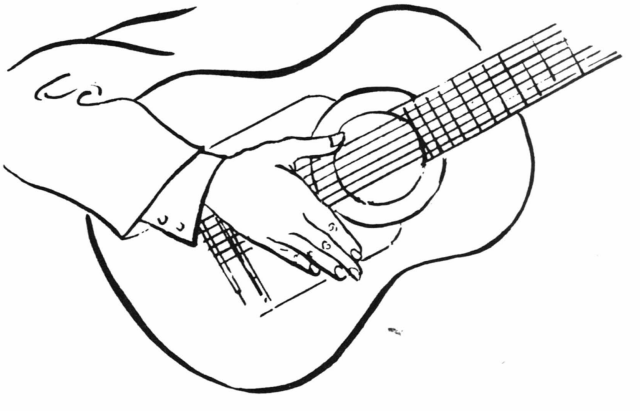
B♭ Major (altered) (b)

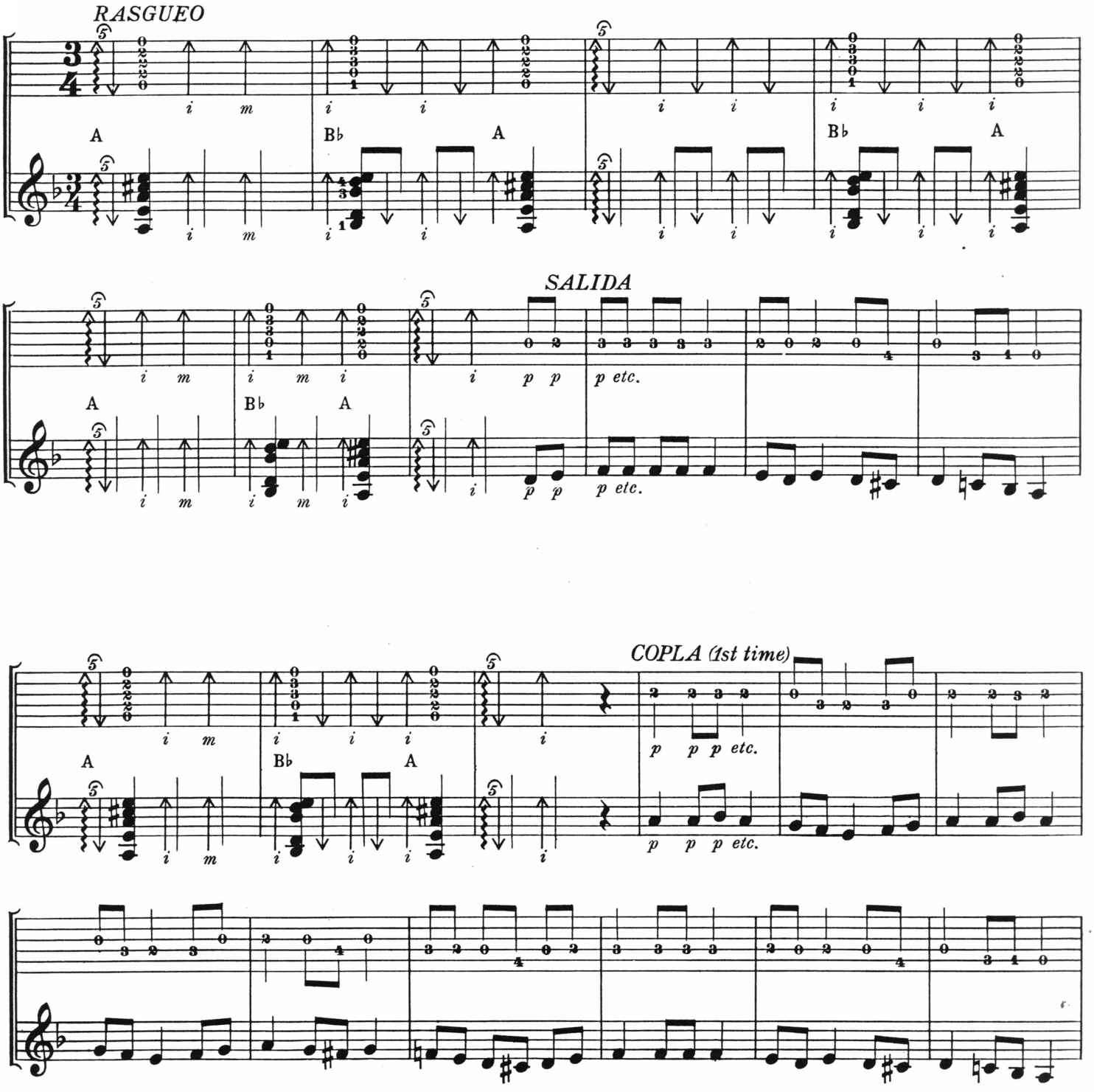


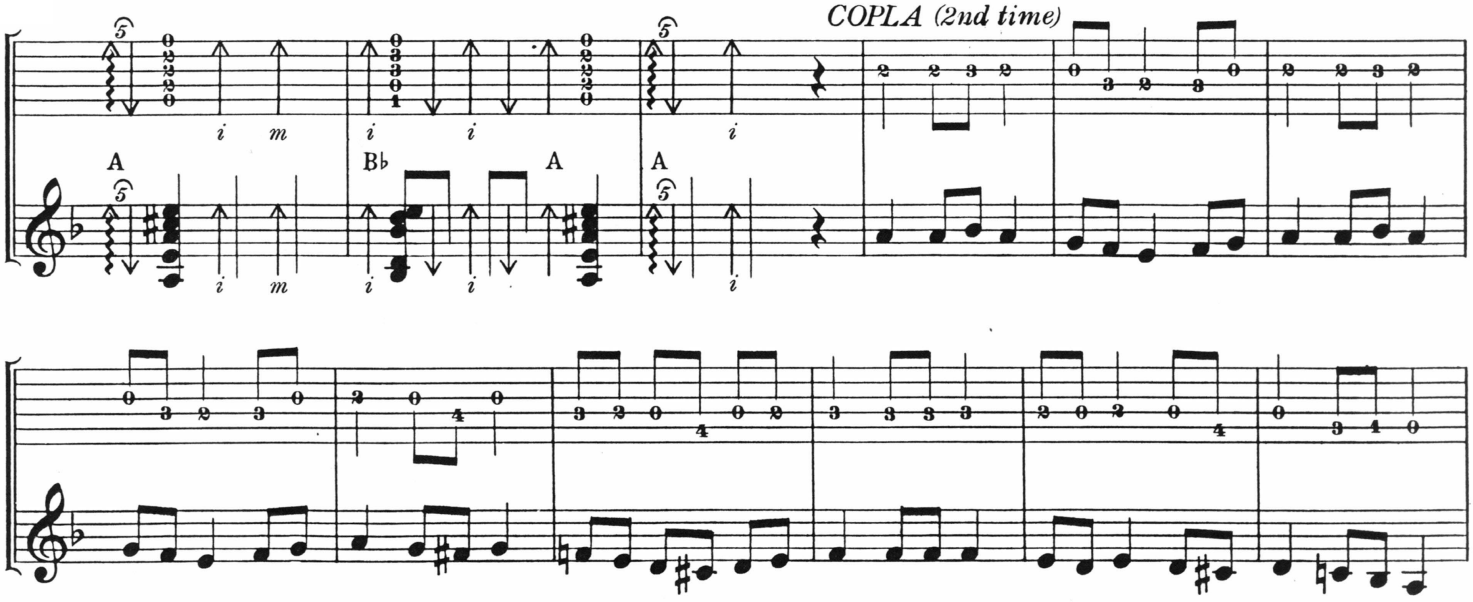
(a) Note the unusual fingering of this chord. The left hand index finger is flattened so as to hold down both the 3rd and 4th strings. In the beginning this may feel like an awkward position, but should be continued since it will appear frequently in flamenco guitar playing.

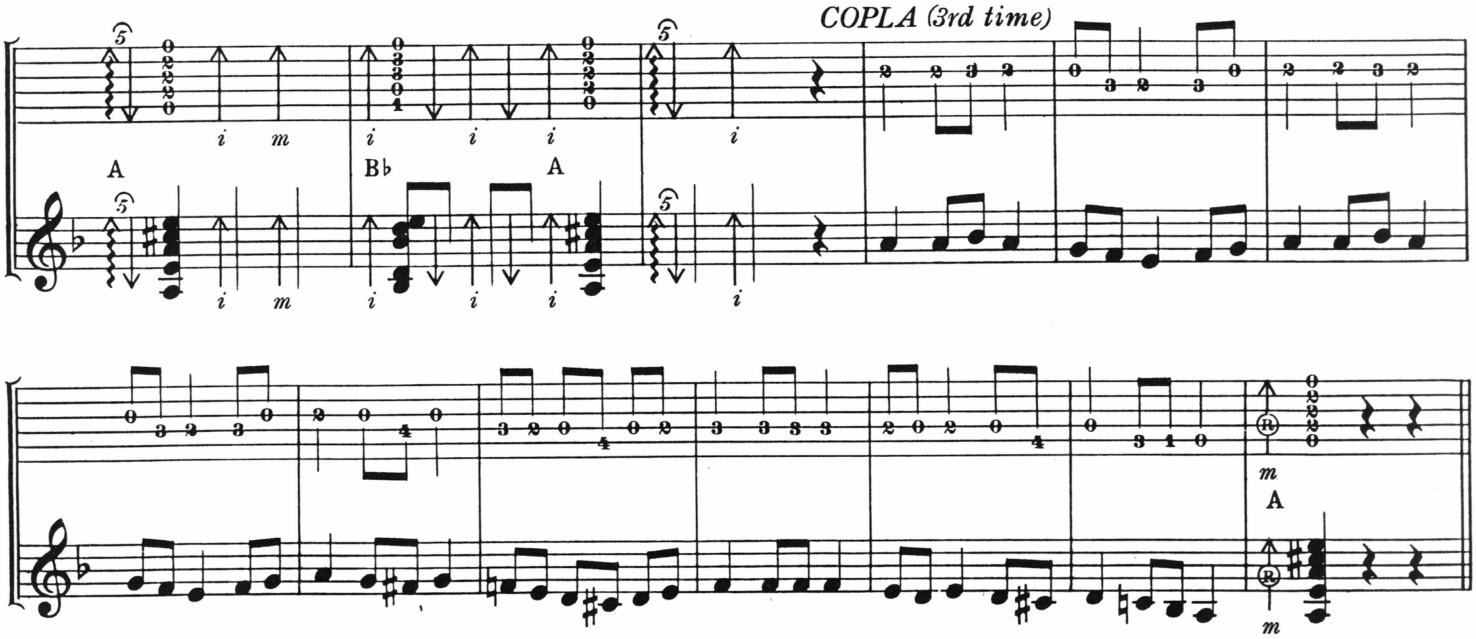
(b) An unaltered B♭ chord contains the notes B♭, D and F. This altered form contains the notes B♭, D and E natural. Technically, it is called a B♭ Major with a flatted 5th. While it may not always be used as a substitute for a B♭ Major chord, in flamenco it is used in conjunction with the A Major chord and results in a very characteristic 'flamenco' cadence. As previously mentioned, all chords will be notated only by their letter names. For alterations, pay strict attention to the music and the *cifra.*

Play all of the melody in the following Sevillana with *p, apoyando.* At the end of the piece you will see a symbol aligned with the final A Major chord. This means a right hand *apagado* (damping or muting). Immediately after the chord is played the right hand opens flat and mutes the six strings. See illustration.




RASGUEO
A
B♭
A
B♭
A
SALIDA
A
B♭
A
p p
p etc.
p p
p etc.
COPLA (1st time)
A
B♭
A
p p p etc.
p p p etc.

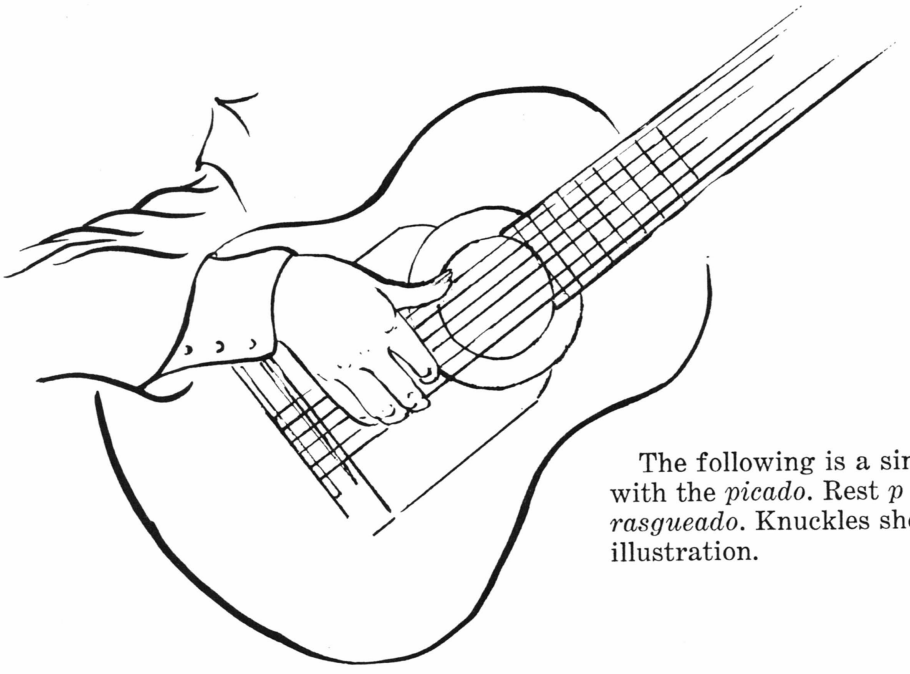




NOTES:
1—Are you separating each finger as you play the 5-stroke *rasgueado*?
2—Although it may be difficult at first, do not lose the rhythm on the *rasgueados*.
3—In Sevillanas, an even rhythm must be maintained throughout melodic as well as rhythmic passages.

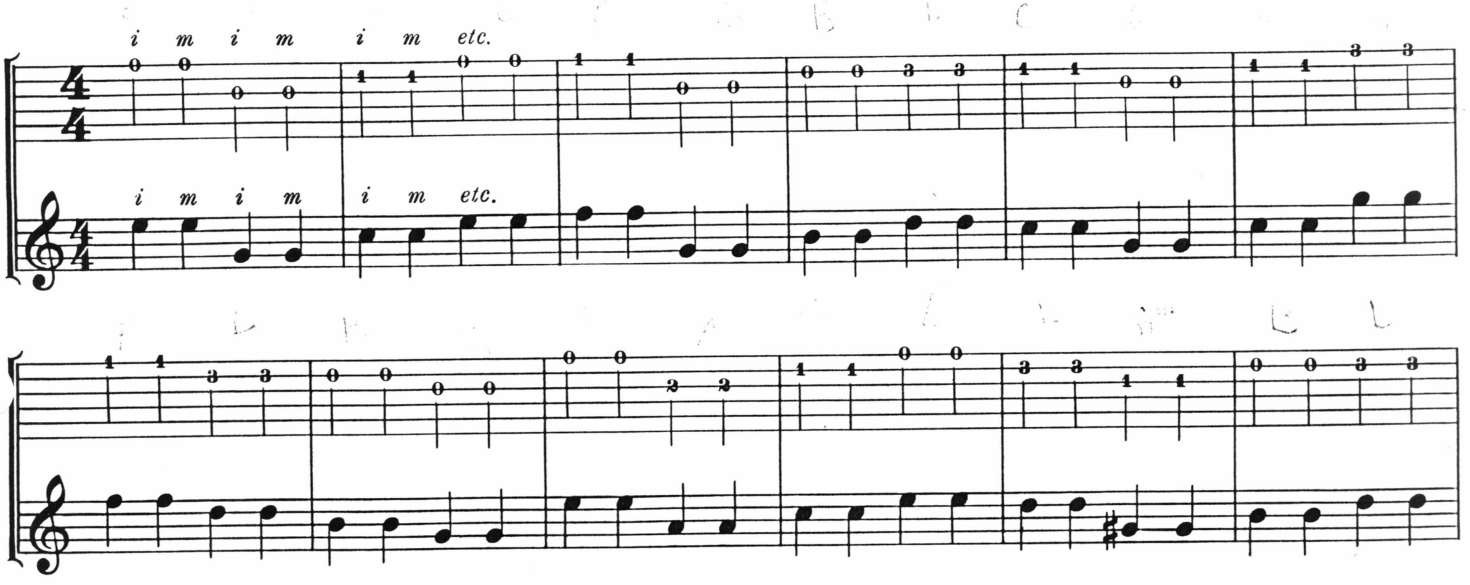
LESSON EIGHT *(The picado)*

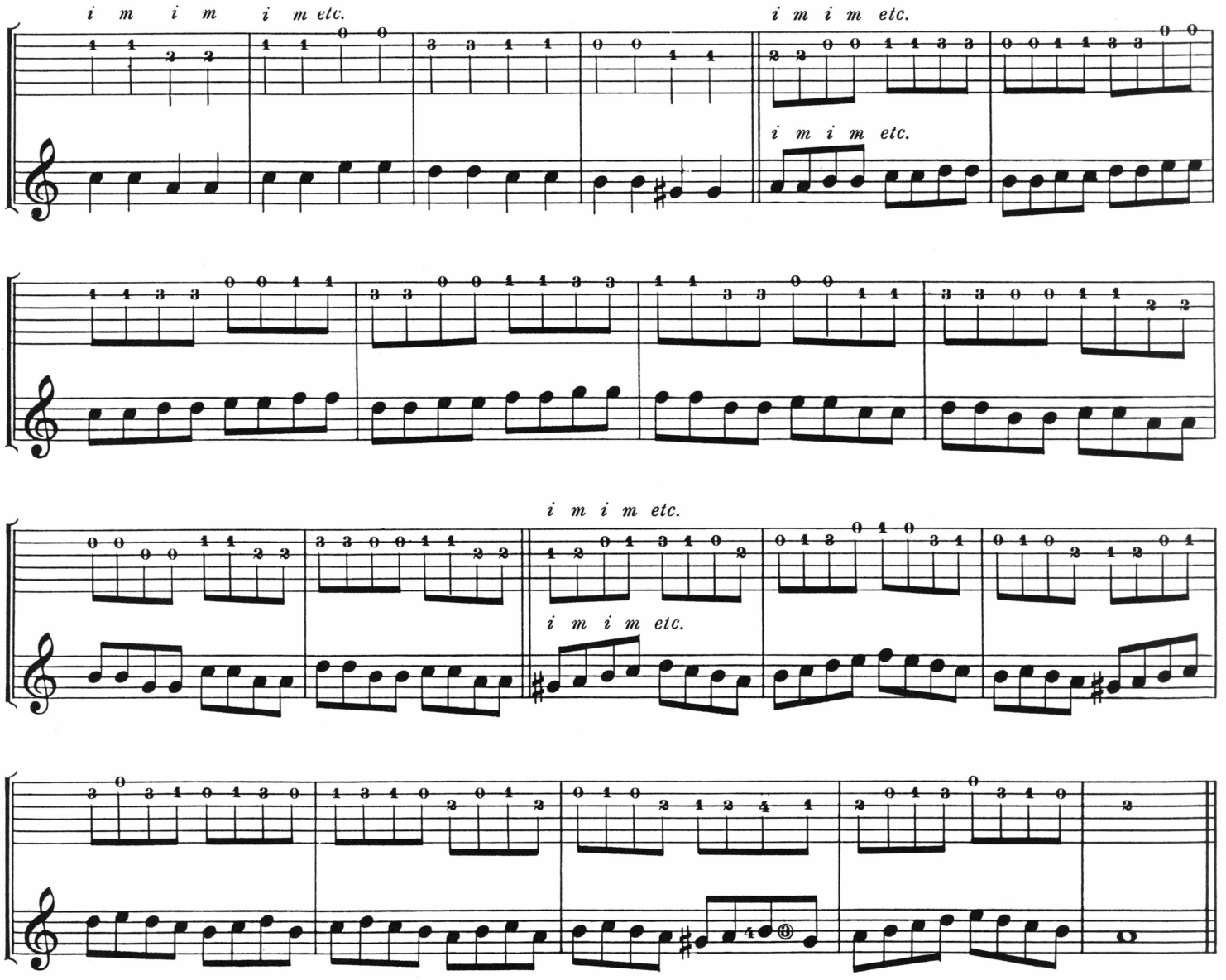
The *picado* is an essential technique in flamenco. The term refers to all single-note passages that are played with any of the right hand fingers except the thumb. The most common combinations are *i-m* or *m-i*. For study purposes it is wise to practice several combinations as this will improve right hand dexterity. In performance, *i-m* or *m-i* are the most widely used forms of the *picado*. For greater speed and accuracy, the fingers should be alternated consistently regardless of the combination used. The *picado* is almost always played *apoyando* except in rare instances when it may be played *tirando*.



The following is a simple exercise to help familiarize you with the *picado*. Rest *p* lightly on the 6th string as with the *rasgueado*. Knuckles should be parallel with the strings. See illustration.

In addition to the right hand fingering that is indicated, practice it with: *m-i, m-a, a-m, i-a,* and *a-i*. Play all notes in this exercise *apoyando*. The first half of the exercise is in quarter notes and the second half in eighth notes. Be sure to play the eighth notes twice as fast as the quarters.

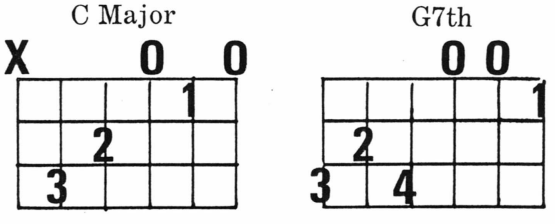




NOTES:

1—Have you alternated your fingers throughout the exercise?
2—Maintain your hand position while playing the *picado*. Don't let it slip.
3—Don't flail your fingers. Economy of movement is important for a good *picado*.
4—Have you given the quarter notes and eighth notes their full value?

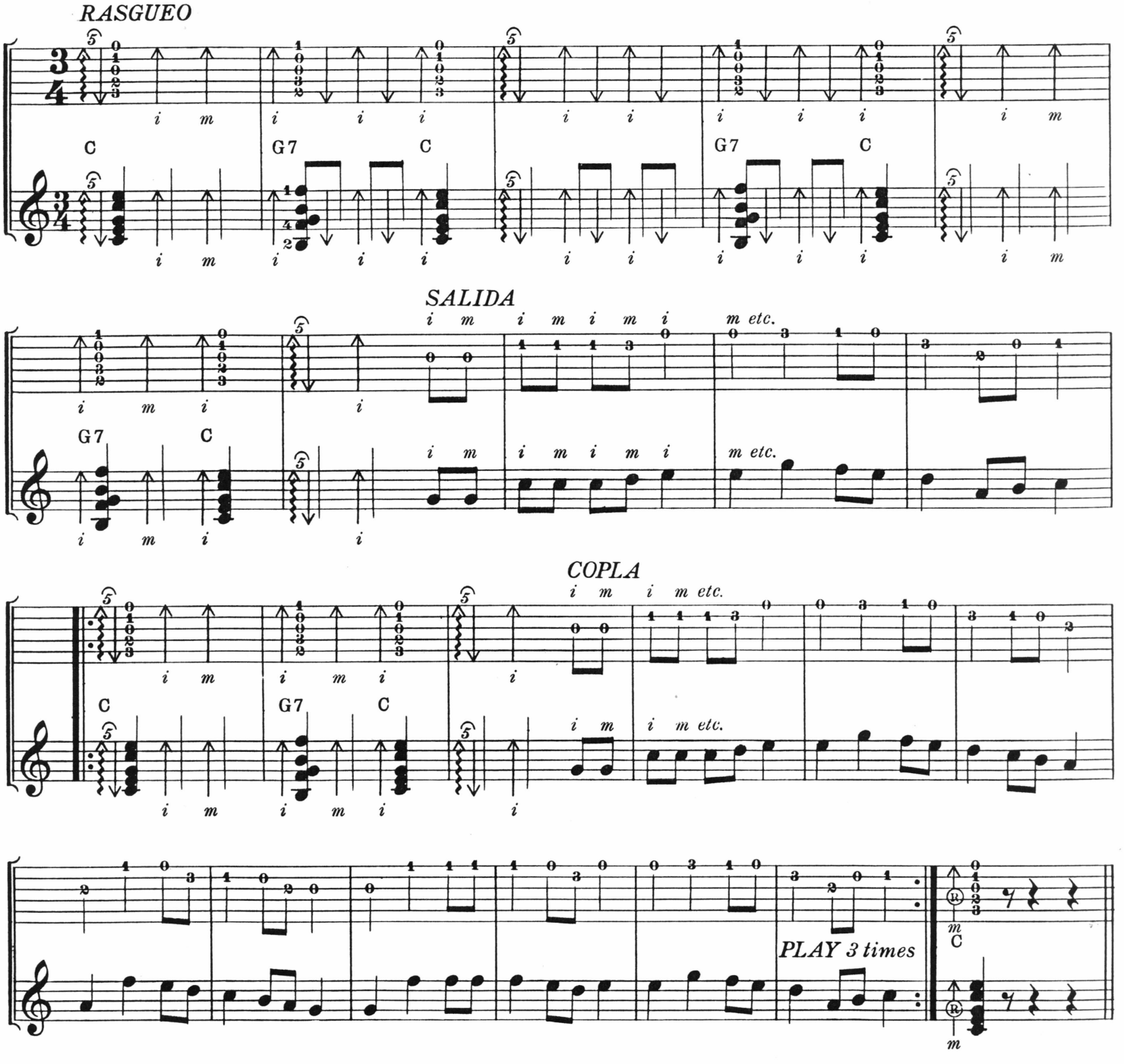
New chords:



This fingering is slightly different and more difficult than those G7ths taught in most instruction books. In the beginning the 4th finger on the 4th string may be omitted. However, it is imperative that this fingering be practiced for future use. It is a G7th formation commonly used in flamenco.

Once you have learned the C and G7th chords, you will be ready to play your second Sevillana. It is in the key of C Major. In it you will use your two newest techniques—the 5-stroke *rasgueado* and the *picado*.

Notice that instead of writing the *copla* out three times, repeat signs ‖: :‖ have been inserted. Repeat the music that appears between the facing dots three times, as indicated. After the third time, end with the C Major chord with the *apagado*.



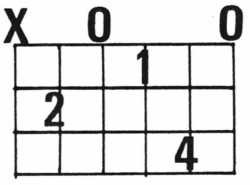
NOTES:
1—Have you gotten a clean sound out of your new chords?
2—Have you observed all of the rules for the *picado*? i.e. not separating fingers, alternating, etc.
3—Were you able to maintain an even rhythm throughout? If not, keep practicing it until you can. (A metronome may be helpful.)

LESSON NINE *(Second position)*

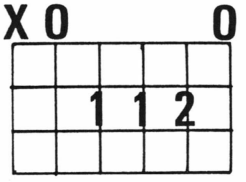
For additional practice with the *picado* and to add to your repertoire, play the following Sevillana in A Major. Pay very careful attention to the left hand fingerings. This is our first encounter with the 2nd Position. The term means that instead of the 1st finger playing the 1st fret; 2nd finger, 2nd fret, etc., everything is moved up one fret. i.e. The 1st finger plays the 2nd fret; 2nd finger, 3rd fret; 3rd finger, 4th fret; and 4th finger, 5th fret. The note A is played on the 5th fret, 1st string with the 4th finger of the left hand.

In this Sevillana, use the following E7th and A Major positions:

E7th

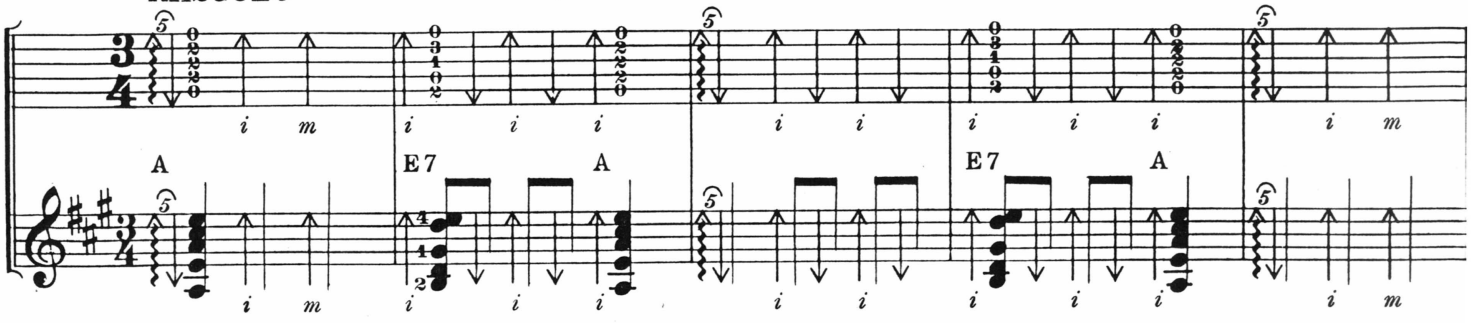


A Major

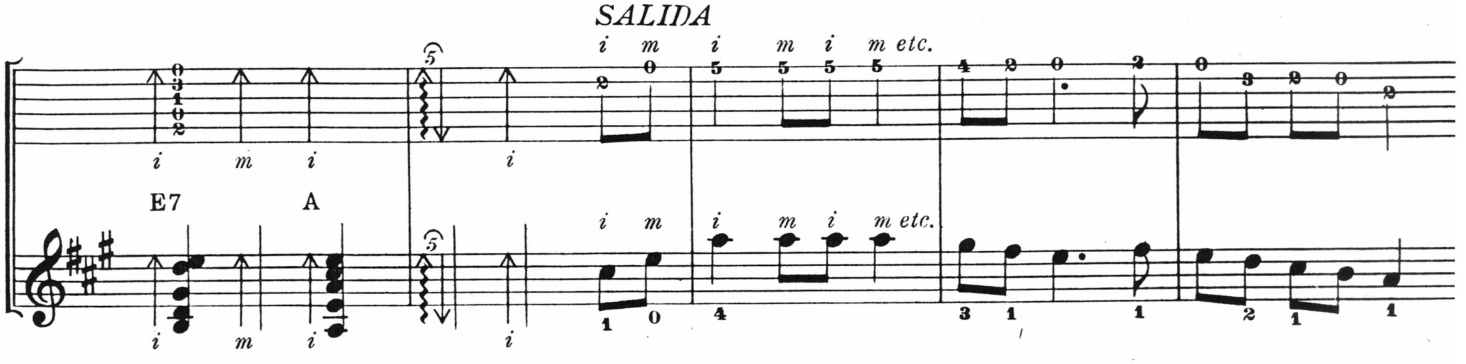


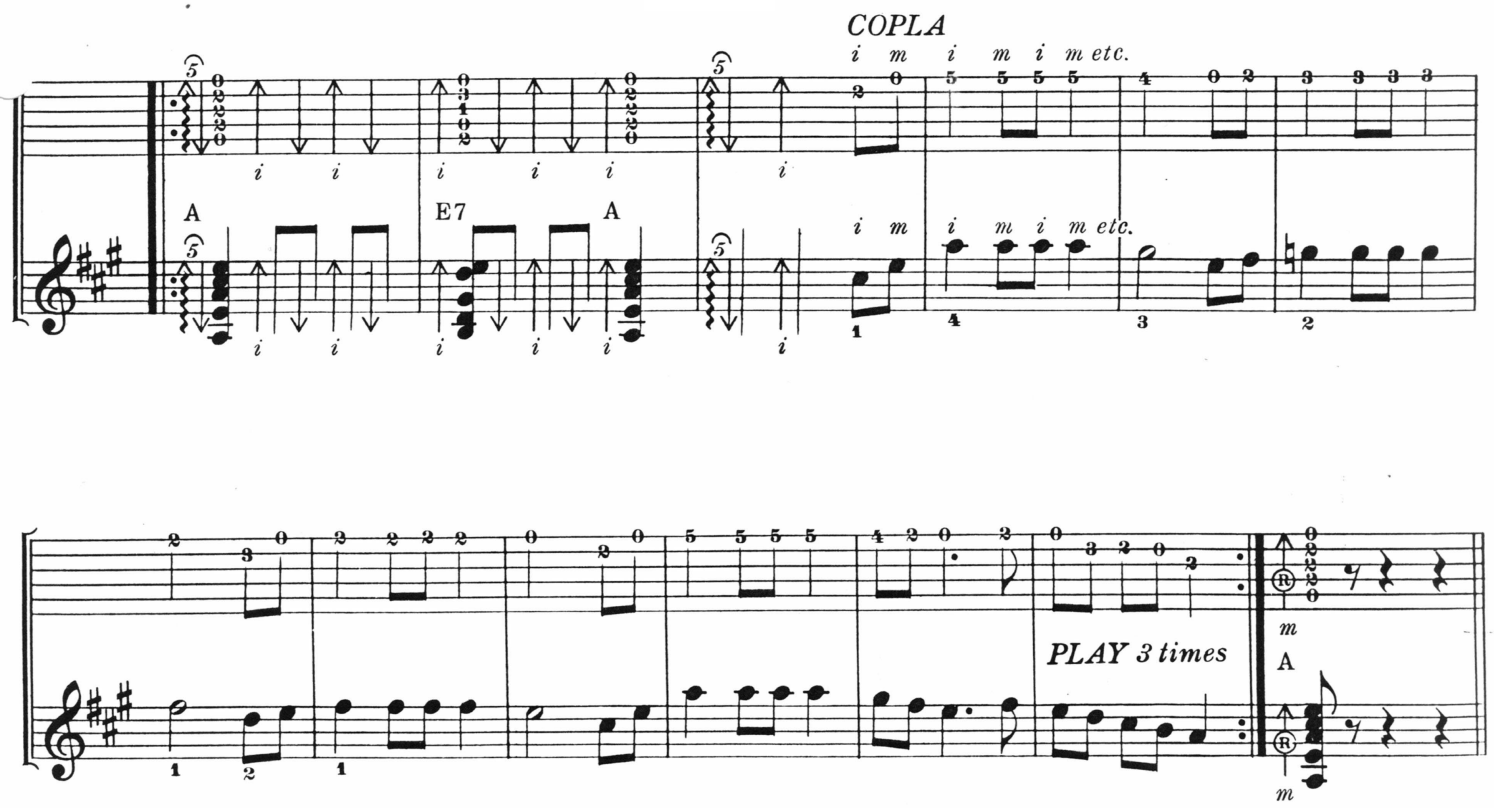
Note: For those who are reading the music, remember that this is in the key of A Major which means that it has three sharps—F♯, C♯, and G♯.

RASGUEO



SALIDA





NOTES:

1—Did you alternate your fingers consistently?

2—Be sure that you observed all of the left hand fingerings.

3—After you are certain that you have followed all of the music and fingerings properly, memorize this Sevillana as well as the other two, if you haven't already.

LESSON TEN *(Soleares, slurs & golpe)*

Soleares, also referred to as Soleá, is known as *La Madre del Cante,* (The Mother of the *Cante*) (see Glossary). This is because Soleares occupies a central and influential place in flamenco. While it was not the first form to emerge, ("el Polo" and "la Caña", preceded it), it is absolutely vital and basic in rhythm and tonality to all flamenco. Soleares is played, sung and danced. All three manners of its expression, when genuinely interpreted, reach great emotional intensity. It is for these reasons that it forms part of a distinct category of flamenco referred to as *Cante Jondo,* (Deep or profound *Cante*). The lyric is usually romantic and sometimes philosophical. It is poetic and almost always deals with death or unrequited love.

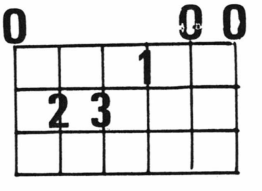
Soleares is in the Phrygian mode of the key of A minor. This means that its tonic chord is built on the fifth tone of the key of A minor, E. Although the key is minor, the tonic referred to is an E Major chord. Its dominant chord is one half-tone higher. It is F Major. For purposes of conciseness and consistent terminology we shall refer to all keys in this mode as "natural", i.e. E natural to differentiate from E Major or E minor. As we continue our study of this mode we will augment the number of chords that may be found in it and are commonly used.

The rhythm of Soleares is a twelve-beat phrase with the accents on the third, sixth, eighth, tenth and twelfth (optional) beats. This pattern of accents, together with strict adherence to the twelve-beat phrase, must be constant throughout any interpretation of Soleares and may never deviate. If a deviation should occur, whether intentionally or by accident, then the phrase is said to be *fuera de compás* (out of rhythm).

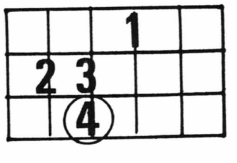
A *ligado,* or slur, is the action of producing a musical tone with the left hand. This is achieved by hammering the finger down on the desired note, if it is to be an ascending passage; or pulling the finger off the string, thereby plucking the note, if it is a descending passage.

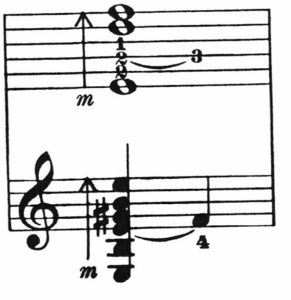
E Major

New Chord:

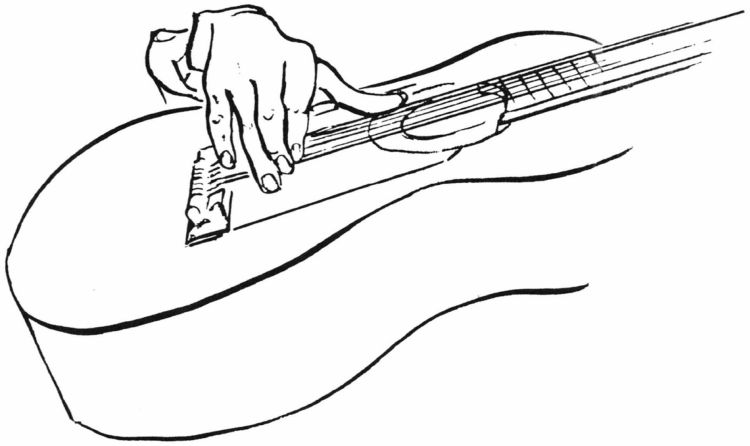


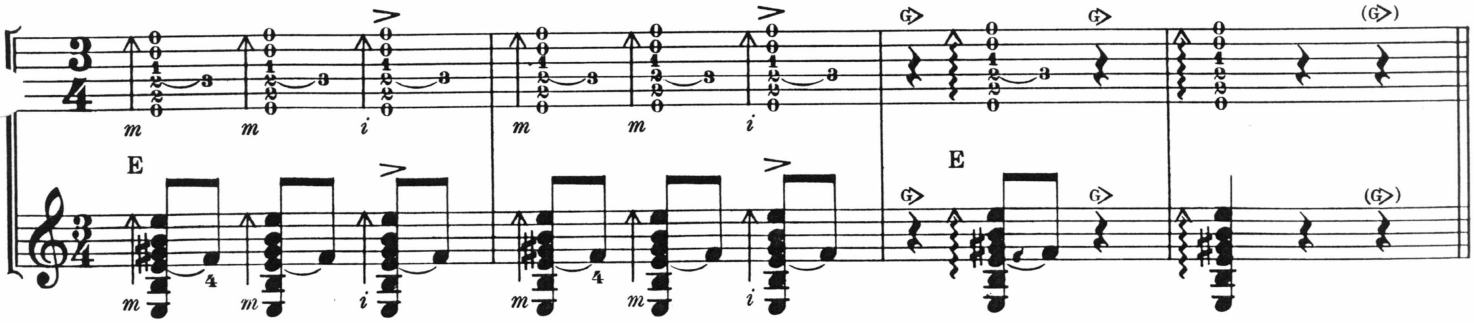
Finger the E Major chord and strike it with a downstroke of *m.* Right after this, without using the right hand again, hammer the 4th finger of the left hand on the 3rd fret of the 4th string. During this movement none of the three fingers of the E chord should move. Below is a chord diagram of the placement of the 4th finger and to its right the examples of the slur in both *cifra* and music. A slur is notated with a curved line (⁀) connecting the notes to be slurred.





The *golpe* is another important technique in flamenco. This consists of tapping the *golpeador* or tap plate with the tip of *a* (nail and flesh). (See illustrations.) This will be notated as G> . The result is a percussive sound; something like a muted click.





The *golpe* in parentheses is the optional accent on the twelfth beat that had been referred to previously. The general rule that may be applied to either its exclusion or inclusion is as follows: If it is intended to end a section or the entire piece, then the phrase is ended on the tenth beat thereby omitting the eleventh and twelfth beats. In the event of continuing the piece without breaks or changes in mood or rhythm, then the eleventh and twelfth beats are included and the twelfth accented.

NOTES:

1—Hammer your finger down hard on the slurred note so that the result is a clear sound in good rhythm.

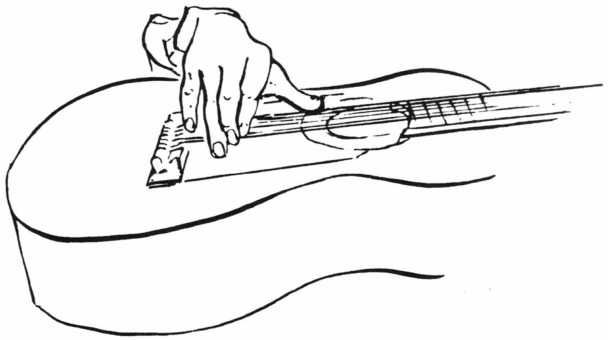
2—Since the *golpe* in this passage is easily executed, be sure that you do not anticipate its appearance in the rhythm.

LESSON ELEVEN *(Golpe and index, descending slur)*

The playing of the *golpe* and the downstroke of the index simultaneously will require much practice in order to render both sounds distinct and clear. The result of such an effort, however, will add much color and drive to your rhythm and is well worth it.

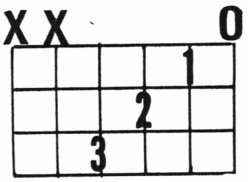
The most efficient way of learning this technique is to mute the strings with your left hand so that you can devote full attention to the right hand movement.

Rest your thumb (*p*) on the 6th string in the usual manner. As you are about to strike the strings with a downstroke of the index (*i*) have your ring finger (*a*) poised above the *golpeador*. (See illustration). Now, strike the strings with *i* and as you are completing the stroke bring *a* vertically down on the *golpeador* in an abrupt motion. (See illustration.) At first, the co-ordination of this technique will appear like trying to pat your head and rub your middle at the same time, but perseverance will make it seem quite natural after a time. It is important to note one hint that will be of great help in mastering this combination. The hand itself should not move, only the fingers.



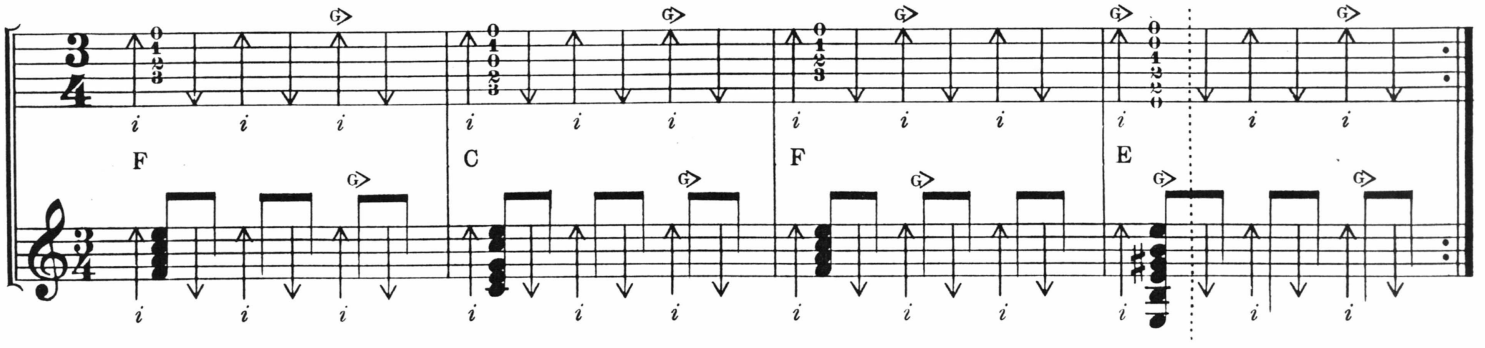
F Major (altered) *

New chord:



*The actual name of this chord is F Major 7th and contains the notes F, A, C and E. An unaltered F Major chord contains the notes F, A and C. F Major 7th may substitute for an F Major chord in the key of E natural. It will be notated simply as F, so pay strict attention to the music and *cifra* for its appearance.

Play the following passage *por Soleares* using the *golpe* and *i* together where indicated. Strive for an even rhythm in spite of its difficulty.

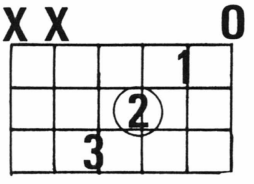


Notice the broken vertical line after the tenth beat (first beat of the fourth measure). This has been inserted to indicate the place where the last phrase should be ended after the desired number of repeats are played.

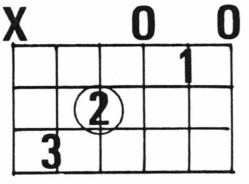
NOTES:
1—When playing the *golpe* and *i* together be certain not to move your hand, only the fingers.
2—There is very little time to change from the F to the E chord between the third and fourth measures. It is imperative that it be done in rhythm.
3—Stress the accented beats deliberately, but without exaggeration.

In the last lesson we learned how to play an ascending slur. Now, we will study its counterpart, the descending slur. This is accomplished by pulling the left hand finger off the string in such a way as to actually pluck the string and cause another note to sound. The two chords to which we shall apply this will be the C and the altered F. In both chords the 2nd finger will execute the descending slur. See the chord diagrams below. The circled 2nd finger indicates the string and fret to be slurred.

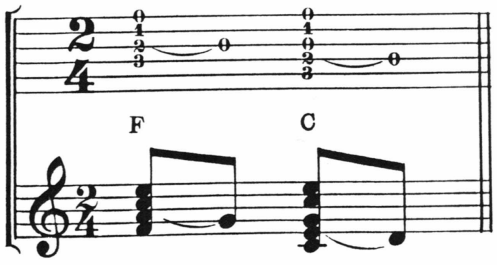
F Major (altered)



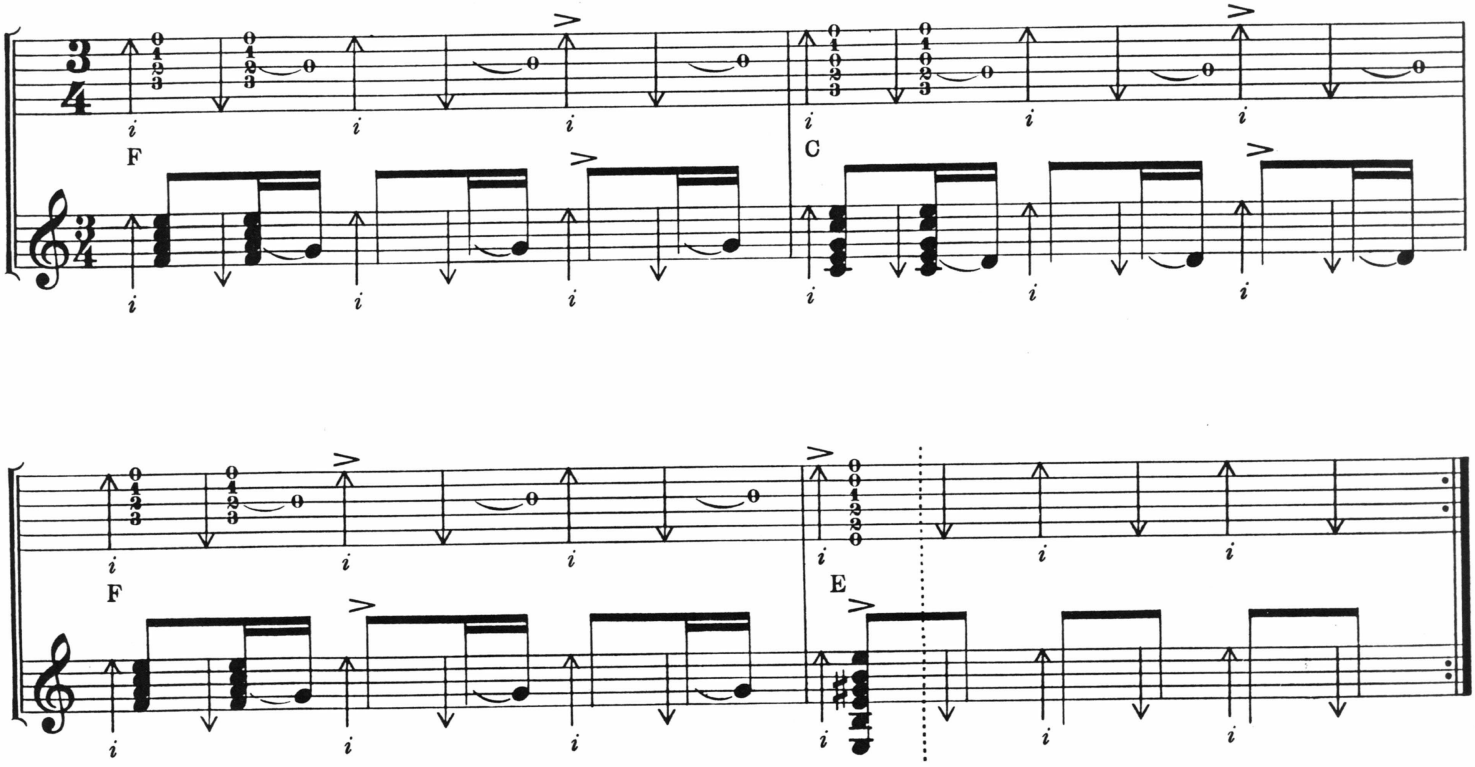
C Major



In the *cifra* and music these are notated as follows:



In the ensuing *compás por Soleares* the rhythmic pattern will be challenging. The rhythmic figure is The easiest way to comprehend it is to concentrate on playing the down and upstrokes in an even eighth-note rhythm inserting the descending slur after each upstroke. After you have the slur securely under control, try playing the same *compás* adding the *golpe* on the third, sixth, eighth, tenth and twelfth beats.



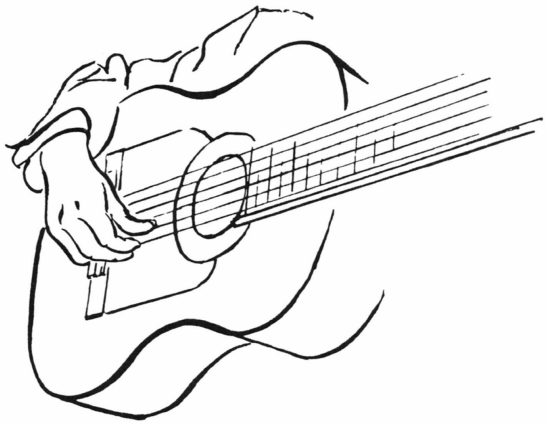
NOTES:

1—In order to get a clear sound from the descending slur, the finger that plays it must actually pluck the string.
2—Maintain a secure, even rhythm in spite of technical difficulties.
3—Pay attention to swift, clean chord changes.

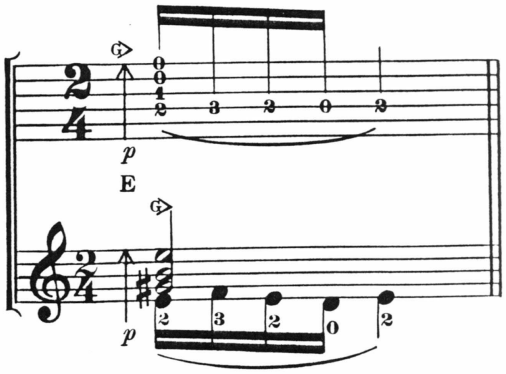
LESSON TWELVE *(Golpe and thumb, ayudado)*

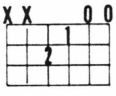
The same basic co-ordination will be required in playing the *golpe* together with a downstroke of *p* as was necessary in playing the *golpe* and index in the previous lesson. One main difference between the two techniques is that in playing the *golpe* and thumb it is of paramount importance to strike only the number of strings written. In the *compás* that will be used to exemplify this, four strings will be indicated and not more nor less than four must be played. Try to get the feel of this rather than watching your fingers in order to play the right amount of strings.

To execute this combination most accurately, prepare your thumb by resting it on the 4th string (or whichever is indicated in the particular passage) and poise *a* over the *golpeador*. (See illustration.) Strike the strings with *p*. As you are completing this stroke bring *a* swiftly down on the *golpeador* in a vertical direction. (See illustration.) Follow through with the hand in the same direction as the thumb. Unlike the *golpe* and index, the hand is not stationary.



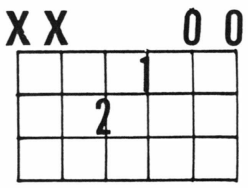
In order to play the following *compás por Soleares*, it will be necessary to study a combination of the ascending and descending slurs in succession. On the seventh and eighth beats the following figure will be seen:



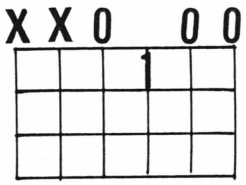
This is played by holding a four string formation of the E Major chord  . After striking the four strings with the thumb and without removing any of the left hand fingers, play an ascending slur on the 4th string to F (3rd fret, 4th string), then a descending slur back to E (2nd fret, 4th string), then another descending slur to D (open 4th string) and finally an ascending slur returning to E (2nd fret, 4th string). Throughout this entire five note slur, the 1st finger should not move from the 1st fret, 3rd string (G#).

The following are the chord diagrams for the five (5), four string chords that appear in the example *por Soleares.*

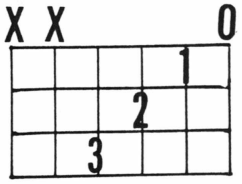
E major



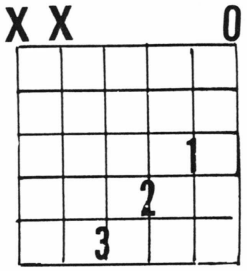
E7th



F Major (altered)

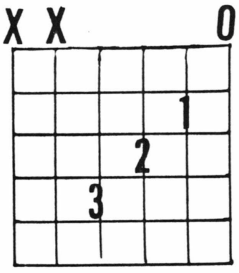


G Major (altered) *



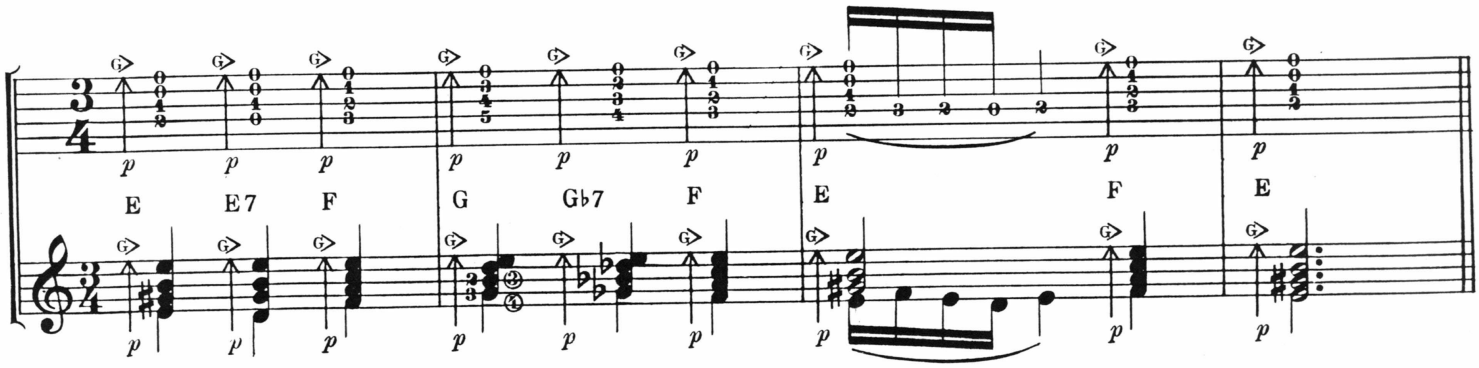
*The actual name of this chord is G6th. It contains the notes G, B, D and E as opposed to the plain G Major chord which contains the notes G, B and D. It will be notated simply as G.

Gb7th (F♯7th) †



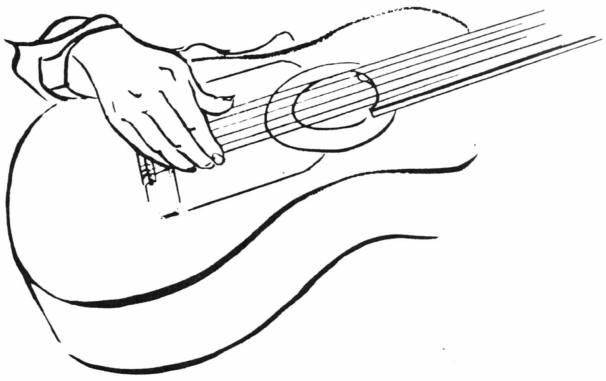
†This chord is not altered, it is a G♭7th. Since G♭ and F♯ are enharmonic tones this very same chord could be called an F♯7th. The term enharmonic refers to two notes that are of the same pitch, but have different names.

Below is another *compás por Soleares* incorporating the newly learned techniques.



NOTES:

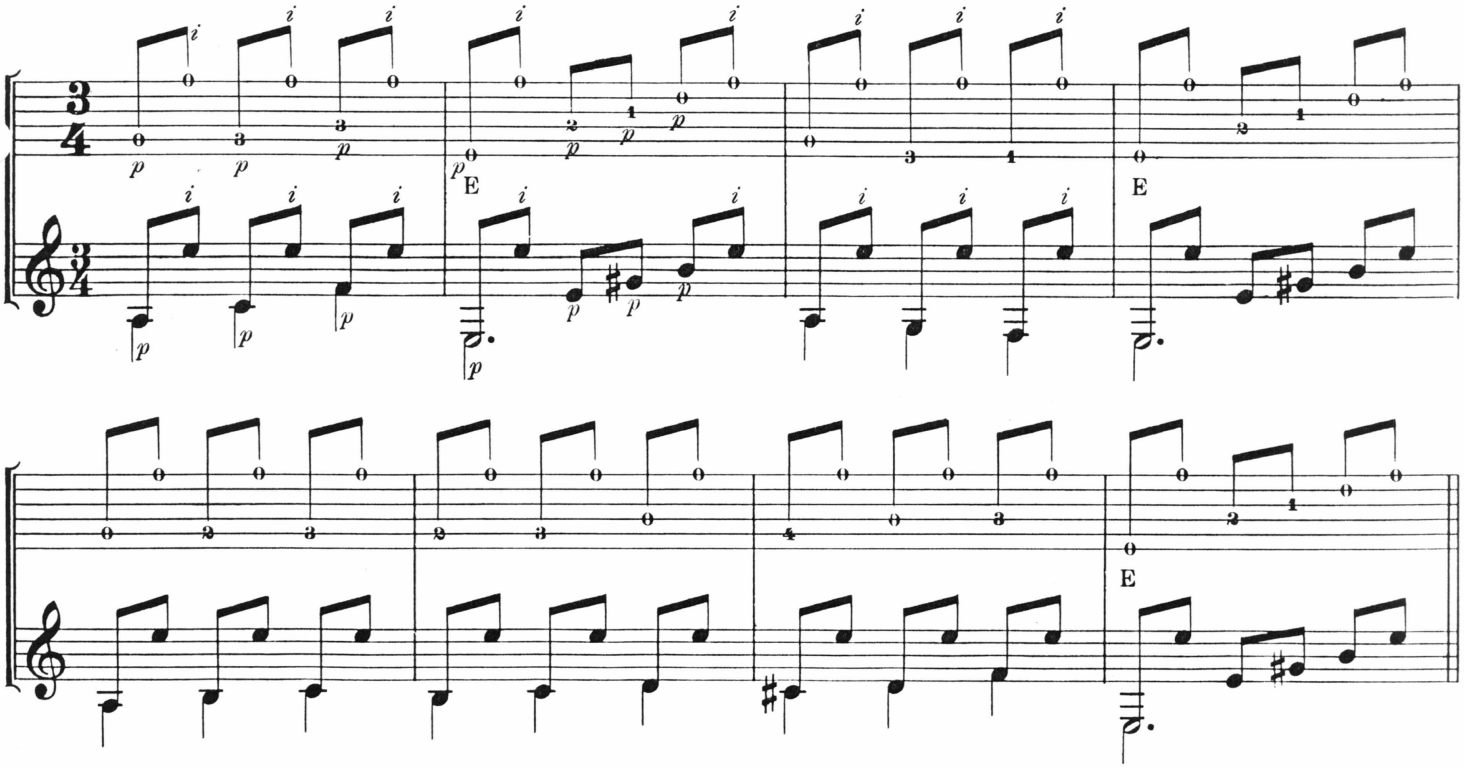
1—The downstroke with *p* should occur simultaneously with the *golpe* right on the beat.
2—Be certain that you are only striking four strings with the thumb.
3—The slurred notes are sixteenths and are played quite rapidly. Each note should be strong, distinct and in good rhythm. Diligent practice is the only way of achieving the control necessary for this technique.
4—On the slur the 1st finger is stationary on the 1st fret, 3rd string.



The *ayudado* is a very effective technique that will not be difficult to master. It is simply the playing of a bass note with *p* followed by a treble note with *i*. Some guitarists alternate *i* and *m* on the treble note when it is constant. In the particular passage that follows, I suggest the constant use of *i*. Play *p, apoyando* and *i, tirando*. The hand position may be relaxed while playing the *ayudado* as in Lesson Four (bass melodies). (See illustration.)

You will notice in this *falseta* a new form which is very commonly used *por Soleares*. This form consists of two phrases of six beats each (three beats of melody resolving to the tonic for three beats), followed by a twelve beat phrase. The whole *falseta* is made up of two *compases*.

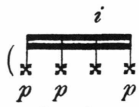
Throughout the entire *falseta*, i plays the open 1st string.



NOTES:

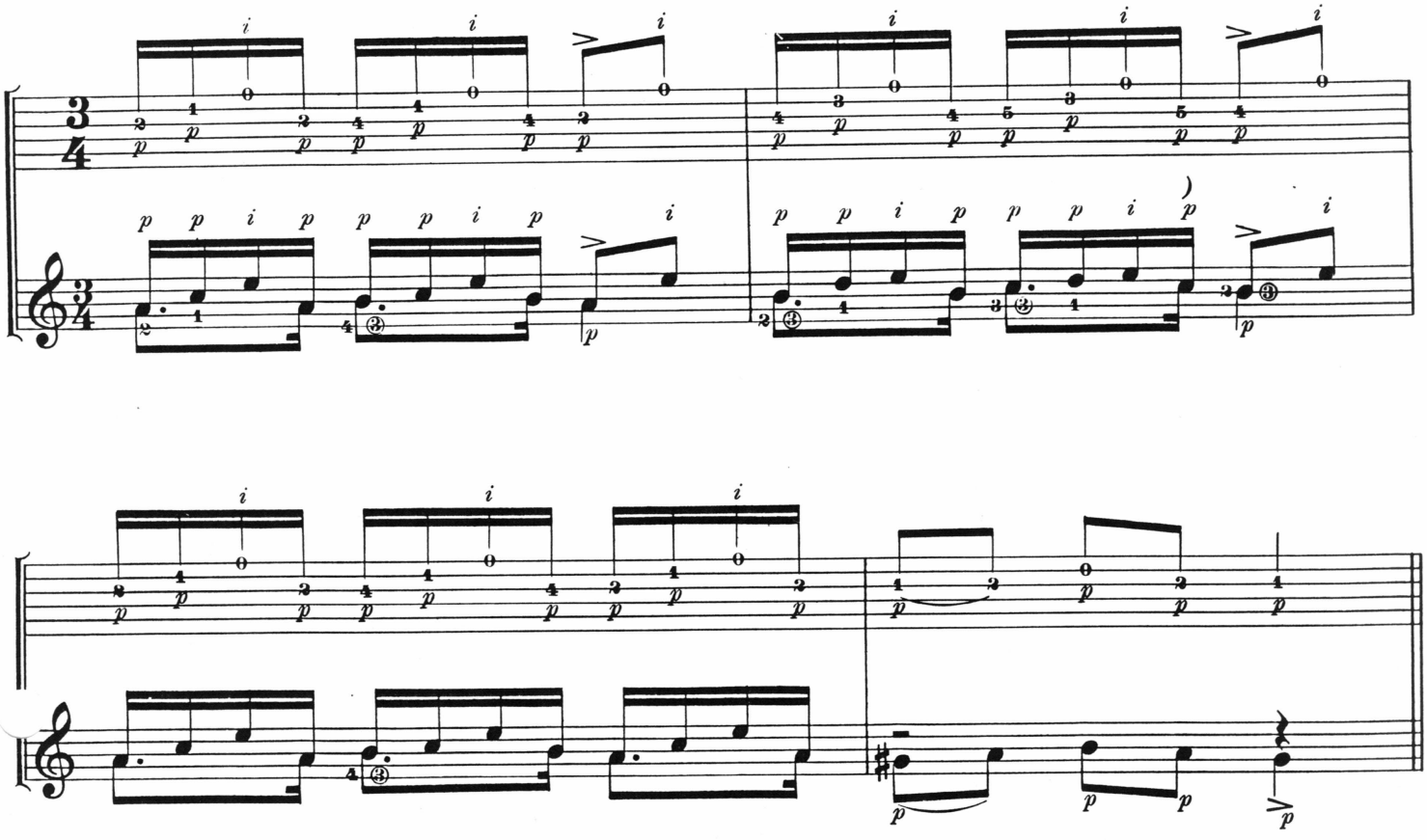
1—Play the eighth notes in a strict, even rhythm giving each note its full value.
2—Be sure to play *p, apoyando* and *i, tirando* throughout.
3—An E has been placed at the beginning of the second, fourth and eighth measures. This indicates that the measure is based on a form of the E Major chord. Hold this chord formation from the time it appears until the beginning of the next measure. DO NOT FINGER THESE NOTES ONE BY ONE!

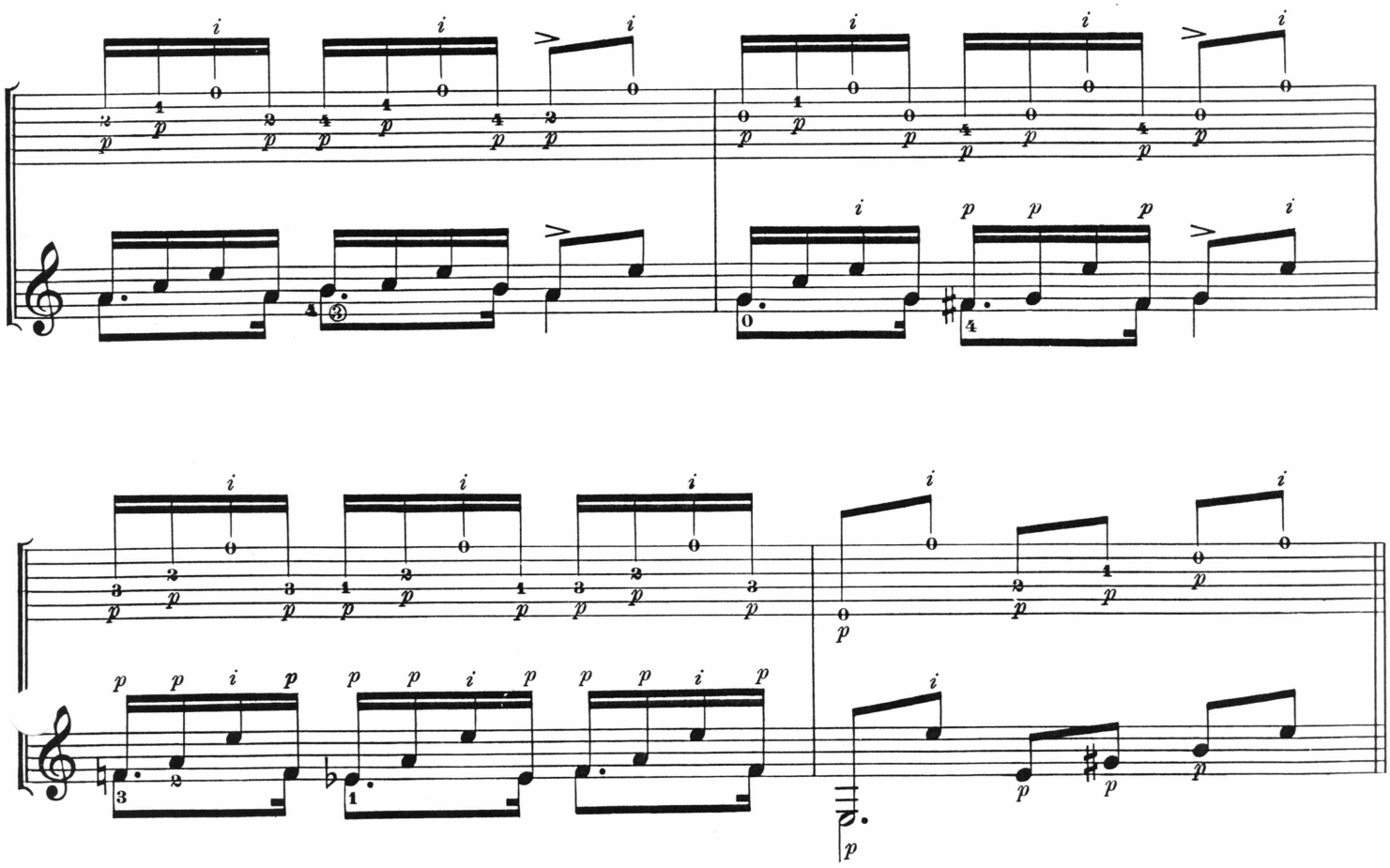
LESSON THIRTEEN

The following technique () has no particular name. It is accomplished by playing two notes in succession with *p* followed by *i* and returning to *p*. The rhythm of this pattern is sixteenth notes (four notes played in one beat). In slow passages this will not be an insurmountable obstacle, but at faster tempos it will become quite challenging and will require much diligent practice to perfect.

The passage that will be used to exemplify this technique will contain two *compases por Soleares*. Pay very careful attention to the left hand fingerings. There will be new fingerings for notes that have been fingered otherwise until now. Also, note that B (normally played on the open 2nd string) in some instances will be played on the 4th fret, 3rd string. Likewise, C (normally played on the 1st fret, 2nd string) may be played on the 5th fret, 3rd string. As has been indicated on previous occasions, don't finger individual notes, but rather look for chord patterns. In this passage such patterns will be found on every beat. Maximum fluency and continuity will be achieved by finding and using these patterns wherever possible thereby minimizing unnecessary finger movements.

Play *p*, *apoyando* and *i*, *tirando* throughout. Notice the ascending slur in the fourth measure, G♯ to A (1st fret, 3rd string to 2nd fret, 3rd string).





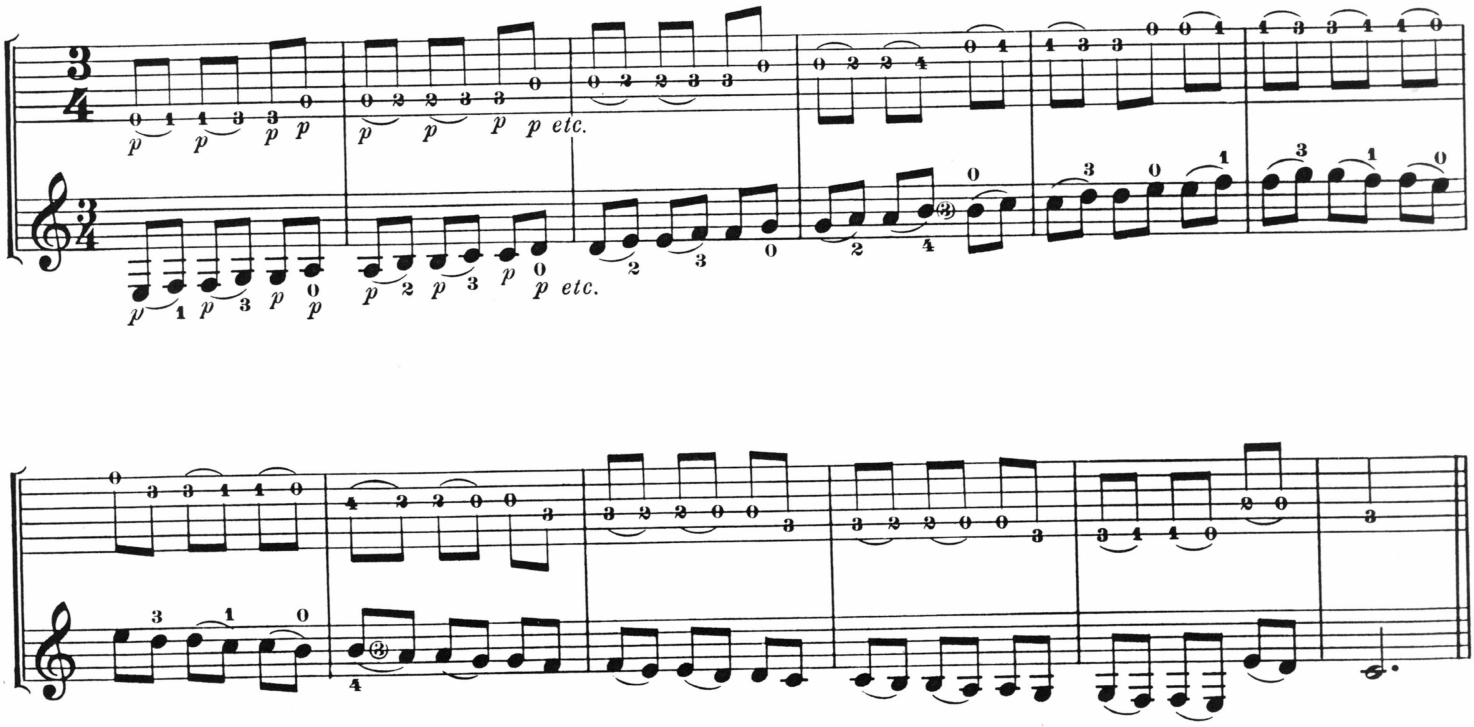
NOTES:

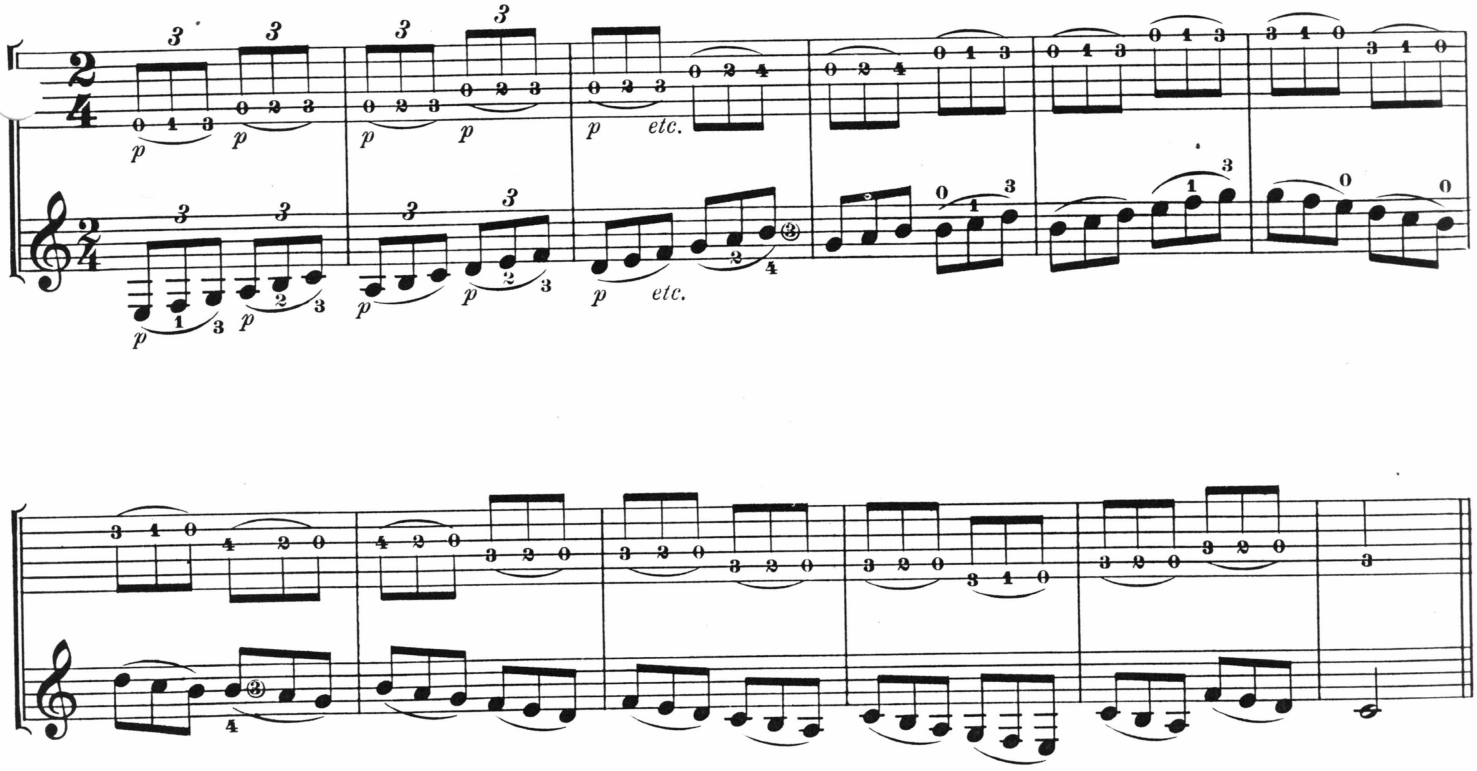
1—Play all of the sixteenth notes evenly and clearly articulated.
2—Emphasize the thumb. Remember *p* is played *apoyando, i tirando.*
3—Emphasize the accented beats by playing them a little stronger.
4—Keep your left hand movements economical and adhere strictly to the fingerings that are indicated. Do not make any unnecessary or wasted movements.

LESSON FOURTEEN *(Ligados or slurs)*

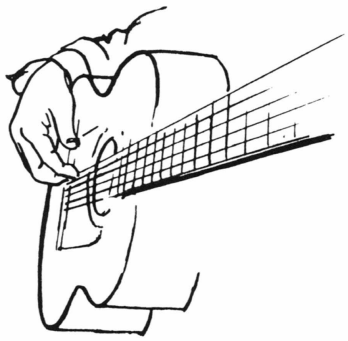
In previous lessons *ligados* (slurs) have been played in isolated passages and used as an adornment or effect. *Ligados* are also used in melodic phrases for color, smoothness and velocity. The technique is the same, the only difference being that because of their importance to the melody, they will demand greater control and clarity.

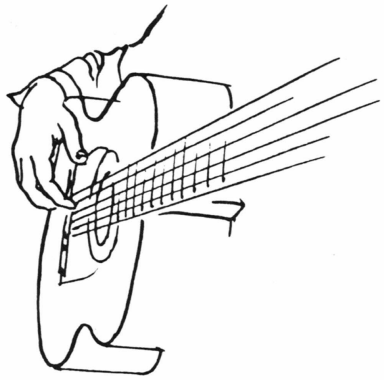
Before tackling the *falseta por Soleares* containing *ligados,* play the following exercises. The first half of each one will be with ascending slurs (hammering your finger on the note) and the second half will be descending pulling your finger off the string thereby plucking the new note with the left hand). Play both exercises in their entirety (6th thru 1st strings) with *p, apoyando.* The relaxed hand position (Lesson Four) may be used here, too. The first exercise is composed of eighth notes. The second, is made up of triplets (three notes to each beat). In addition this contains a special challenge in that there are three slurred notes in each beat. The first note is struck with the right hand and the other two are sounded by hammering on or plucking the string with the left hand finger depending on whether the *ligado* is ascending or descending.





After finishing with *p*, play the same exercises with the *picado*. Alternate all combinations of fingers as in Lesson Eight. In order to become accustomed to playing the *picado* on all of the six strings, play the exercises without *ligados* at first. When playing the three bass strings (6th, 5th and 4th) with the *picado*, the thumb, *p*, may either be suspended in mid-air or rest lightly on the *golpeador* on the bass side of the guitar. (See illustrations.)



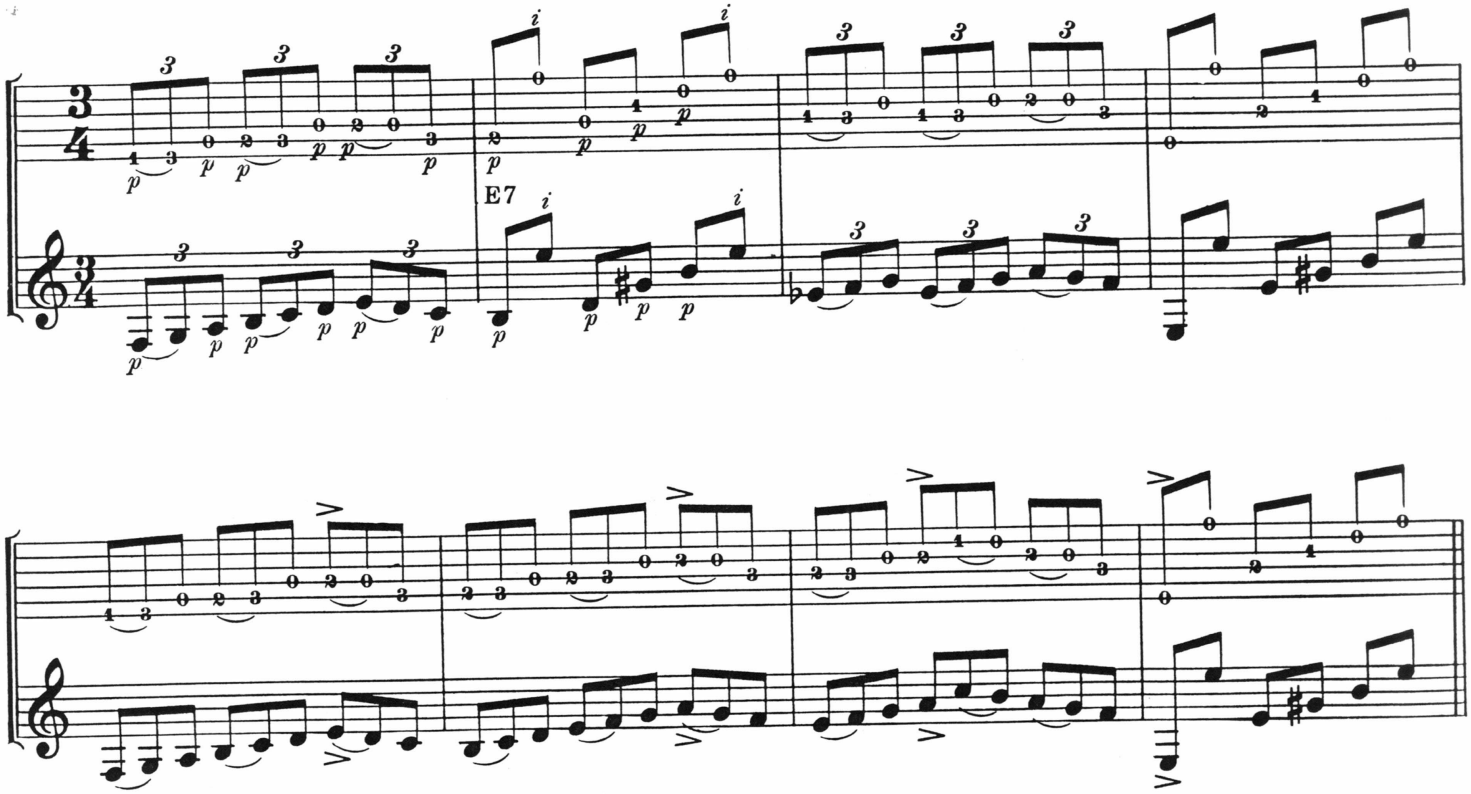


Once the treble strings (3rd, 2nd and 1st) are reached, the thumb, *p*, should once again rest lightly on the 6th string.

NOTES:

1—Are you getting clear results out of both your ascending and descending *ligados*?
2—Clarity and good rhythm in playing *ligados* will require persistent practice in order to strengthen the fingers.
3—When playing these exercises with *i*, *m* and *a*, are you alternating?
4—Are you heeding the hand position described for playing the *picado* on the bass strings (6th, 5th and 4th)?

The following *falseta por Soleares* contains an abundance of *ligados*. It is in two *compases* in accordance with a form that we have already covered (two phrases of six beats each and one phrase of twelve beats). Execute the *ligados* clearly and play all of the triplets in good rhythm. Play the entire *falseta* with *p, apoyando* except where *i* is indicated, in which case it would be *tirando*. Use the tips of your fingers so that they do not interfere with or mute any other strings.



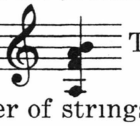
NOTES:

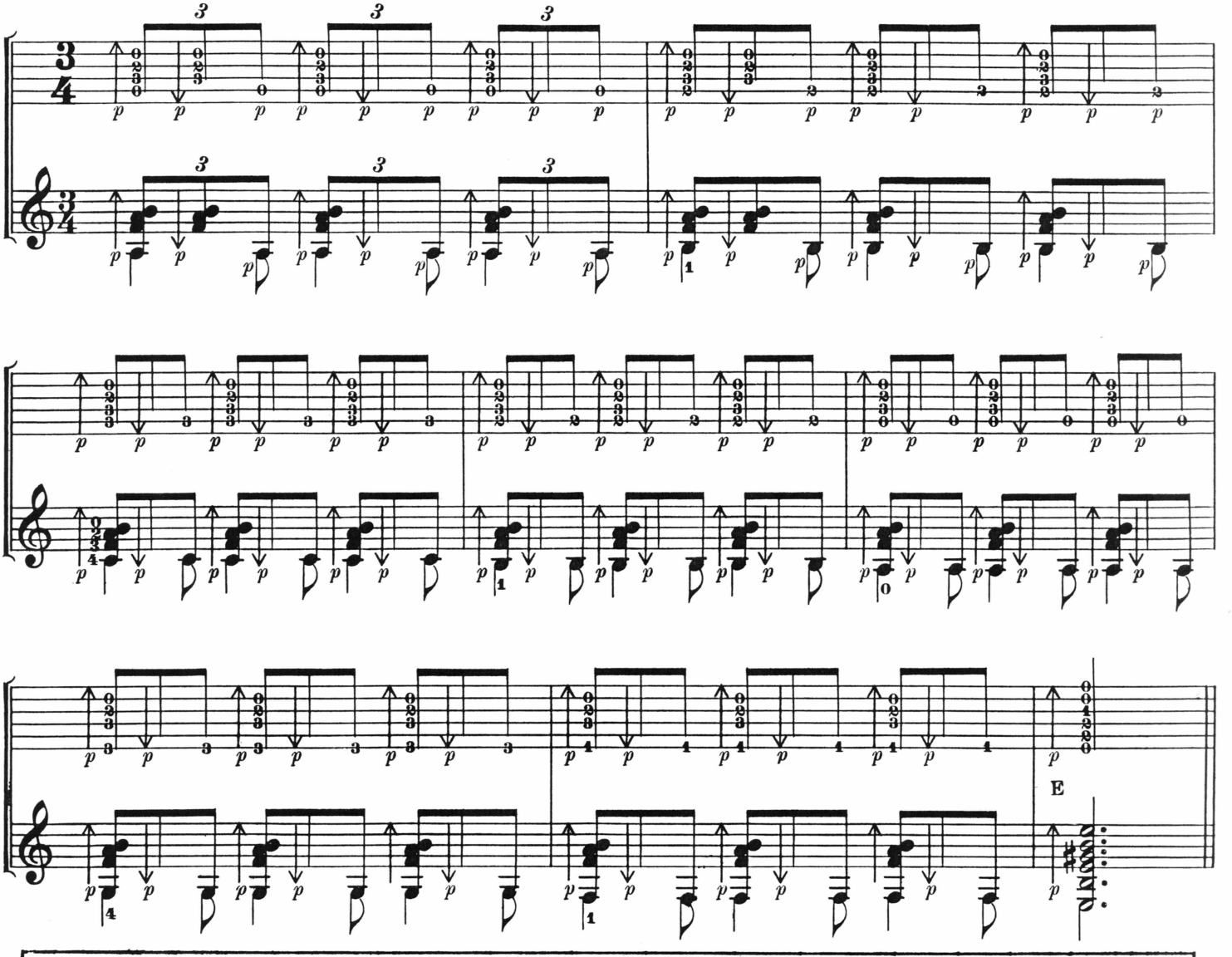
1—Are you playing in even rhythm?
2—The *ligado* should result in a smooth flow of notes, a fluid continuity rather than being staccato or choppy.
3—Stress accent marks wherever they appear.
4—Listen to recordings of Soleares and try to find the accents by playing *palmas* with them. See if you can identify passages that employ techniques similar to those studied so far.

LESSON FIFTEEN *Alzapúa*

Alzapúa is a term used in flamenco to express a very specific usage of the thumb. It has no translation nor English equivalent. The result of the *alzapúa* is a very complicated sounding and driving rhythmic pattern combined with melody. In itself it is an uncomplicated technique. However, since it is all done with the thumb, much practice will have to be devoted to it in order to develop the strength to endure long passages and fast tempos.

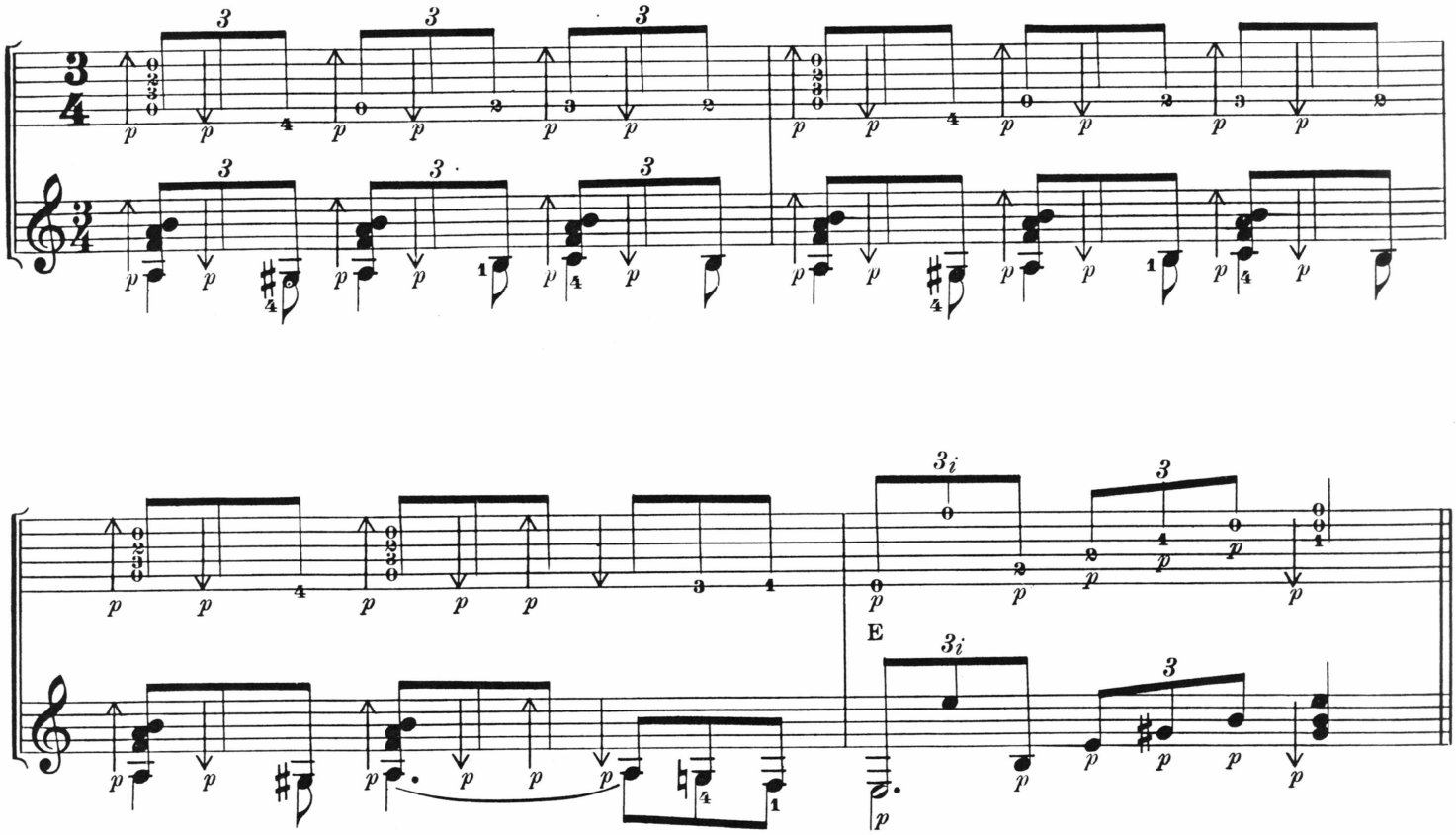
The *alzapúa* is made up of three parts; first, a downstroke with p ↑ p ; second, an upstroke with p ↓ p ; and third, a single melody note played with p, *apoyando*. Below is an exercise to introduce you to the technique of the *alzapúa*.

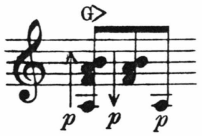
There are several points to be taken into consideration in order to properly execute the *alzapúa*. When playing the downstroke with p, it is imperative that it be initiated on the precise bass note indicated. Whatever notes come after that may emerge in a casual, flexible manner.e.g.  This chord must be started with A (the open 5th string). In continuing the stroke an unprecise number of strings may be played. The upstroke is always inexact and has a rhythmic rather than harmonic function. The left hand fingerings may seem awkward since the 2nd and 3rd fingers remain stationary throughout the passage and the other fingers work around them. Do not seek an easy way out. This is the proper way to play it and any modification of it will make future undertakings much more difficult, if not impossible.



NOTES:
1—Were you maintaining an even triplet rhythm?
2—The downstroke with p MUST start on the proper bass note.
3—Be sure to observe unerringly the left hand fingering that is indicated. The 2nd and 3rd fingers remain stationary.

Below is a *falseta por Soleares* employing the *alzapúa*. Follow all of the rules that have been given for the exercise. On the second and third beats of the third measure, notice that the pattern is changed. There are two sets of down-up with the thumb followed by two single melody notes also played with *p*. Another point to watch for is that the last beat of the *compás* is played with an upstroke of the thumb.



Alzapúa passages are frequently played with a *golpe* together with the downstroke with the thumb. This example shows where the *golpe* should be placed  . Apply this to the exercise and then to the *falseta*.

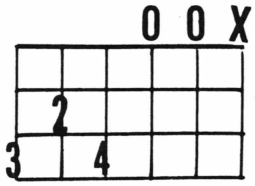
NOTES:
1—Pay particular attention to the pattern at the end of the *falseta*. Play even triplets throughout.
2—Don't forget that the last beat is played with an upstroke of *p*.
3—When playing a *golpe* with the *alzapúa* be sure not to lose rhythm. Practice it slowly at first.

LESSON SIXTEEN *(p-a-m-i-p-i-m-a arpeggio)*

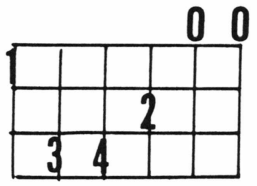
In principle this arpeggio is uncomplicated. It is no more than *p-a-m-i* which was studied in the *Farruca* plus *p-i-m-a*, the reverse. This is the basis of a *falseta* that is attributed to Ramón Montoya (?—1949), one of the great innovators of the flamenco guitar. It has become a classic *falseta por Soleares* among guitarists.

It is based on four chords; A minor, G7th, F Major and E Major. These are the chord diagrams for the modifications of the G7th and F Major (altered) that will be used in the *falseta*. The A minor will be played as always and the E Major will be the four string form given earlier in *Soleares*.

G7th

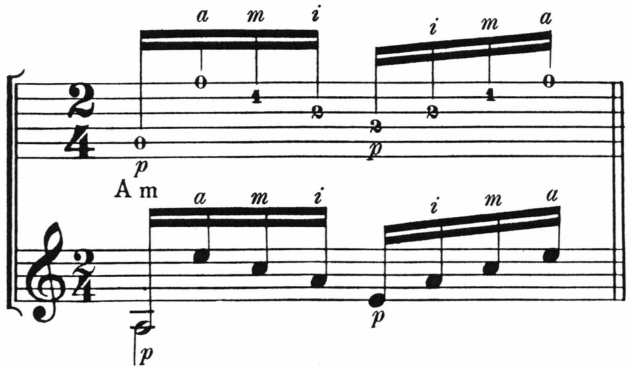


F Major (altered)*

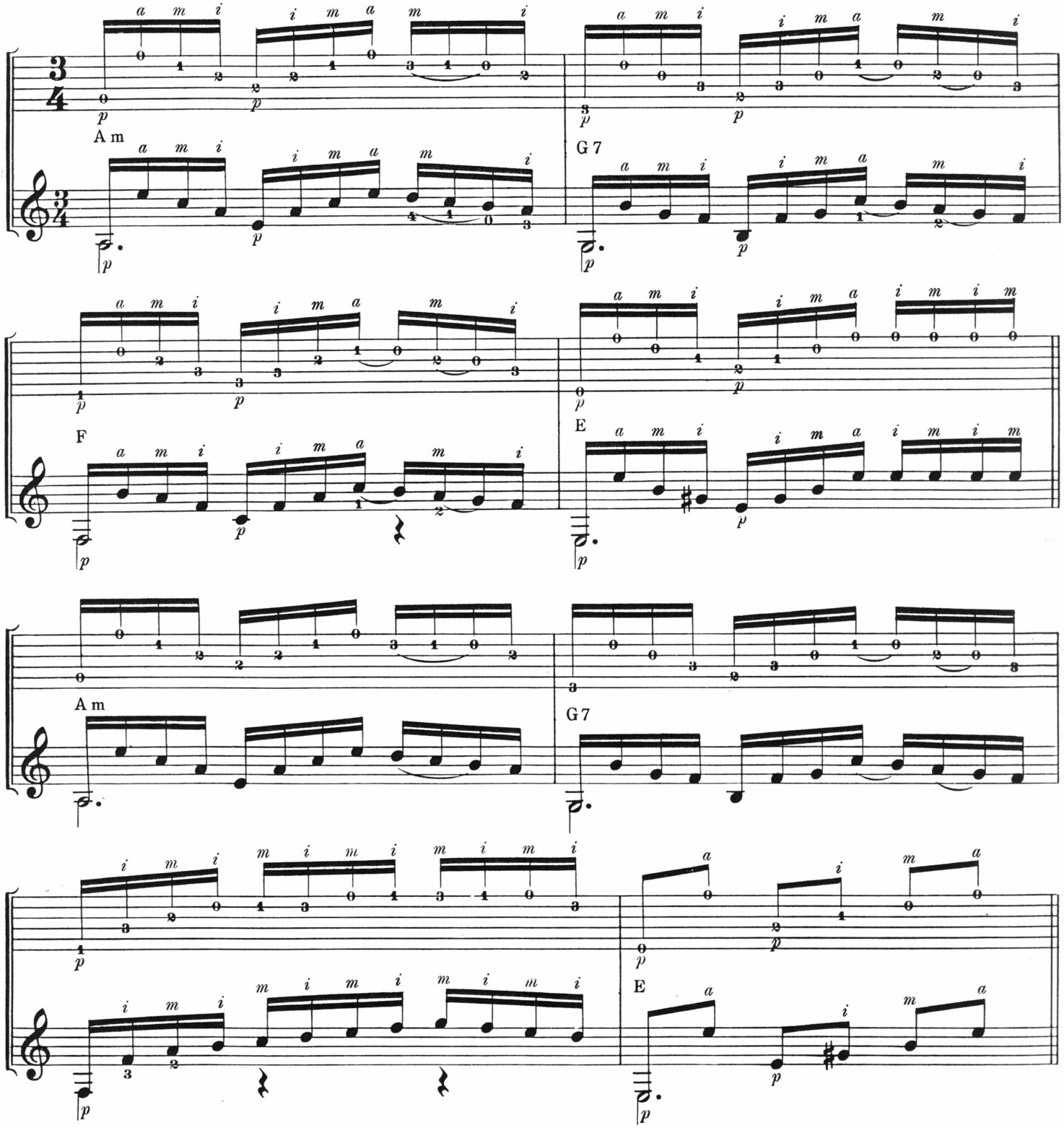


*The actual name of this chord using all six strings would be F Major 7th, augmented 4th. It contains the notes F, A, C, B natural and E. In this *falseta* only five strings will be used, the 2nd to the 6th. It will be notated simply as F.

Study the mechanism of the arpeggio on the A minor chord.
Play the first note with *p*, *apoyando*.



Before undertaking the *falseta por Soleares,* study these few hints to playing this passage properly. Finger all chord positions at the beginning of each measure. Do not finger the notes of the chord individually. Play the first *p* of each chord *apoyando.* Use all of the other fingers *tirando* except for two places; first, the four E's (open 1st string) on the third beat of the fourth measure; and the whole scale passage in the seventh measure starting with B (open 2nd string). These should be played *apoyando.* As always, pay particular attention to both left and right hand fingerings.

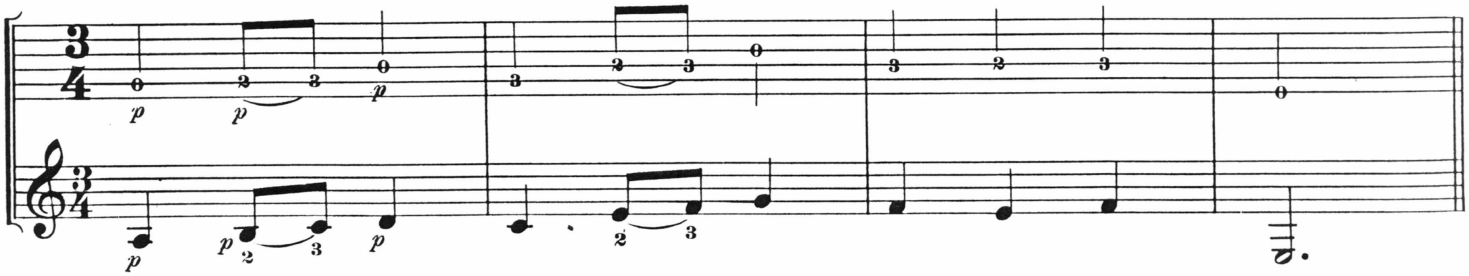


NOTES:

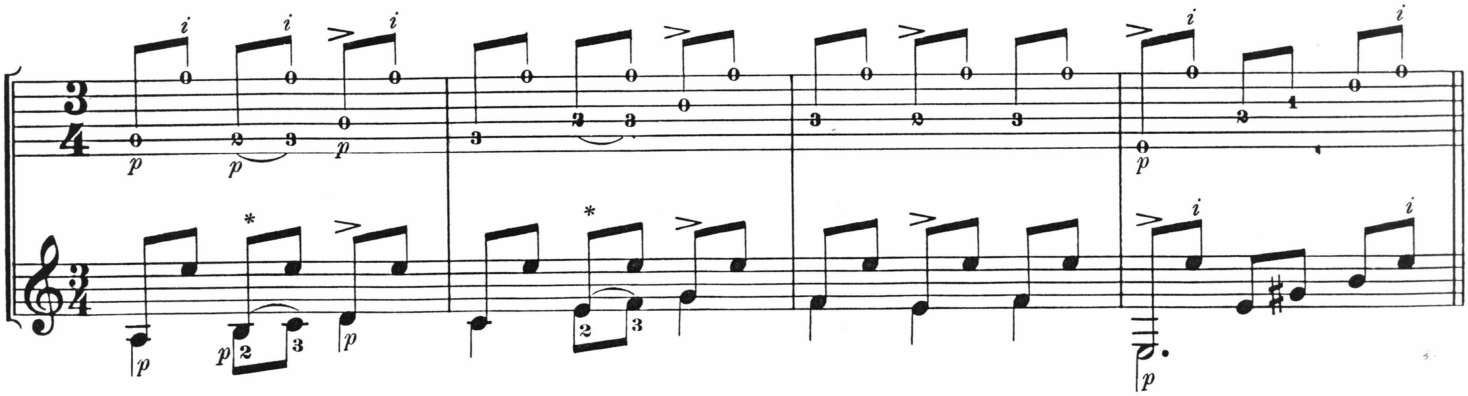
1—Have you followed all left and right hand fingerings accurately?
2—Did you get a clear, articulated sound out of every *ligado*?
3—If you have had difficulty with the new arpeggio pattern, isolate it and practice it separately with the chords.
4—Did you remember the places that required *apoyando*?

LESSON SEVENTEEN *(Ligado in bass with ayudado)*

Below is a simple bass melody with two *ligados*. After being played by itself, it will be combined with the *ayudado*. Play this melody with *p*, *apoyando*.



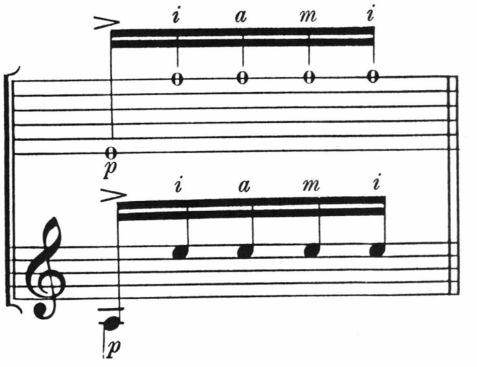
Upon adding the *ayudado* to the melody there will be two places that will be difficult to co-ordinate at first. These are the two upbeats of the *ligados*. They are marked with asterisks (*). At the same time that the left hand is playing the *ligados*, the right hand plucks the open 1st string. Play it slowly and maintain an even rhythm. The *falseta* is *por Soleares*.



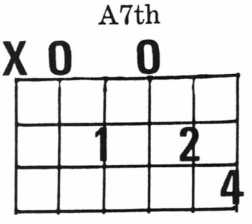
NOTES:
1—Did you execute all slurs clearly when you combined the melody with the *ayudado*?
2—The *ligado* should sound in unison with the *ayudado*.
3—Regardless of how slow or fast you play the *falseta*, make sure that you play it in an even rhythm. Do not slow down at the more difficult parts.

LESSON EIGHTEEN *(Trémolo)*

The trémolo is a soothing, flowing two-part technique that is more common in solo playing than in any other form. The listener has the illusion of hearing two separate instruments being played simultaneously since the trémolo consists of distinct melodic patterns in the bass and treble voices. The bass maintains a steady rhythm while the trémolo is played on the treble strings simulating the sound of a mandolin.



As opposed to the classical trémolo (quadruplets, *p-a-m-i*) flamenco trémolo is grouped in quintuplets (five notes to each beat) ; a bass note followed by four tremoloed notes. This is the pattern:



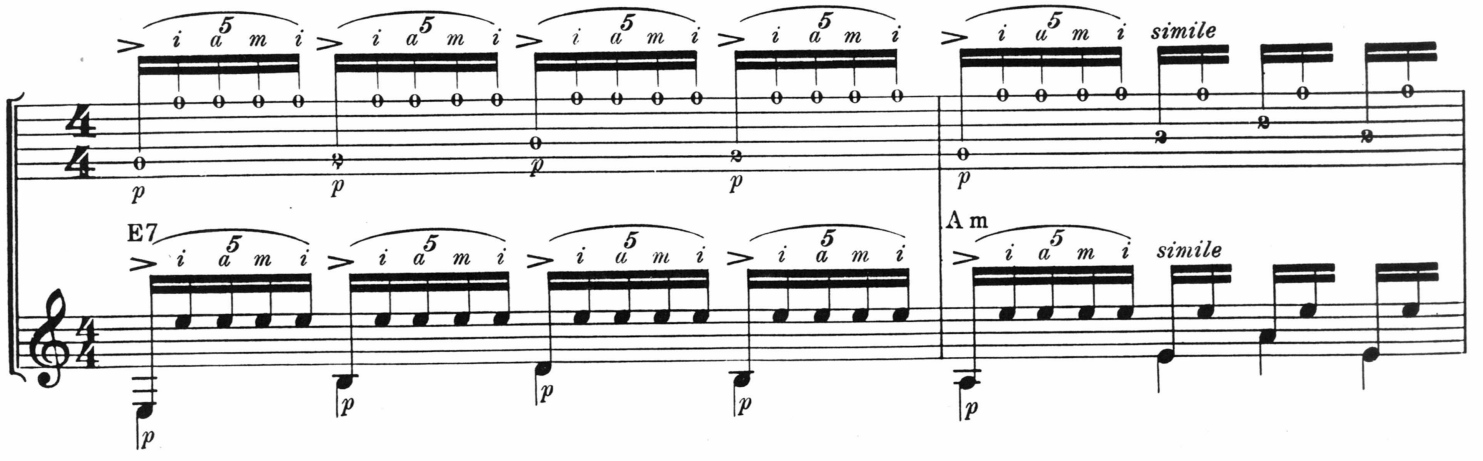
The thumb, *p*, should be practiced *apoyando* and the rest of the fingers played *tirando*. The exercise that follows should be practiced very slowly and deliberately. There is only one new chord, the A7th, which is shown at left. All of the other chords are already familiar.

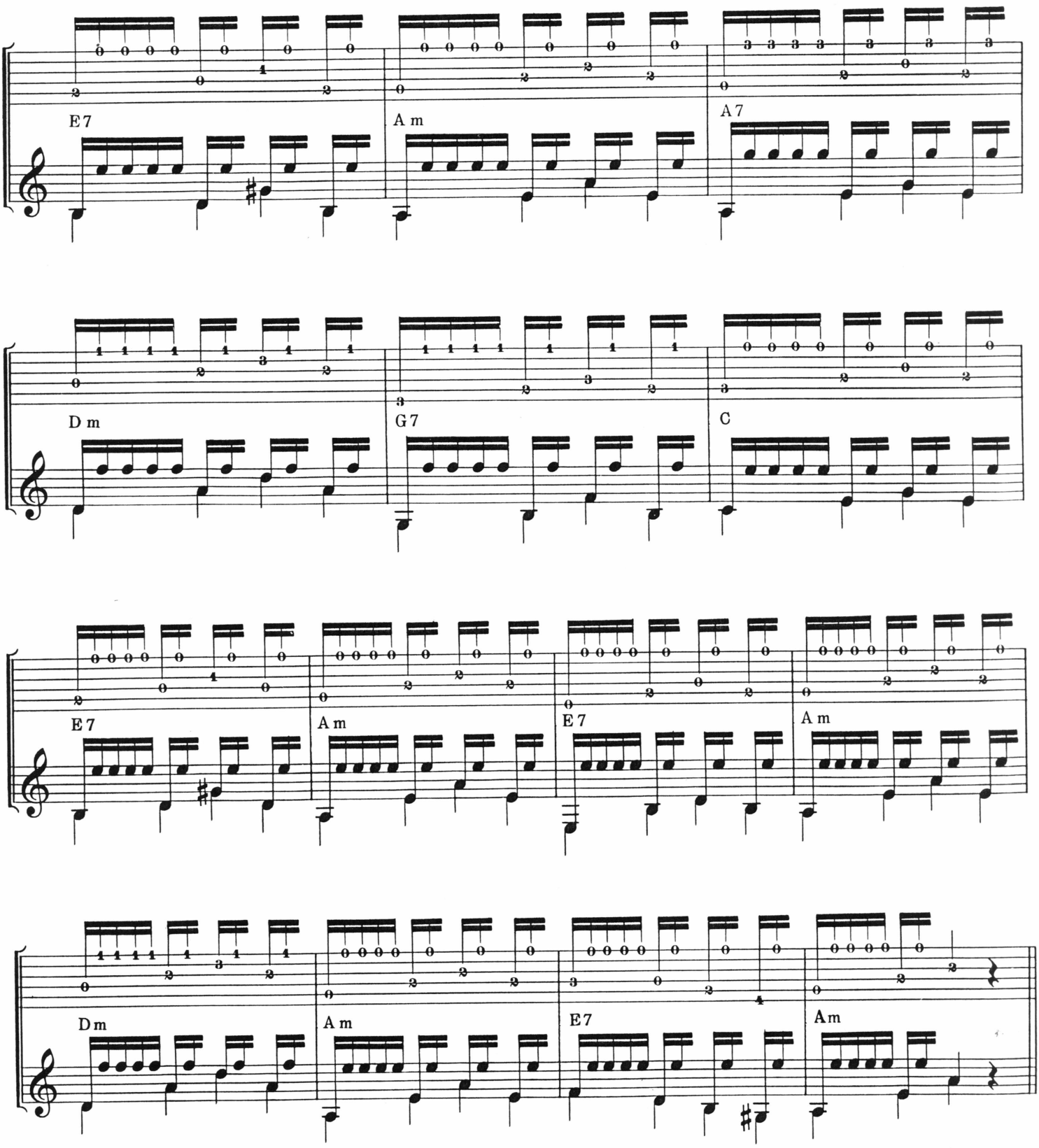
Be sure that you are articulating separate sounding notes in even rhythm before attempting to play it up to tempo (♩ =approximately 120—132 on the metronome). This exercise may be used as a *falseta por Farruca*. Finger chords wherever their names appear.

In flamenco there are frequently chord patterns that are repeated in arpeggiated form or single note repetitions such as the trémolo. Reading this type of passage completely written out can be very tedious and unnecessary work. To simplify the task the system of abbreviated notation has been formulated.

The pattern will be established by writing out the first beat or as much of it as necessary. Then the repeated note or notes will be represented by open beams. This is demonstrated beginning with the second measure of the following exercise.

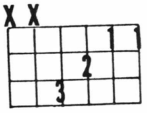
Study this carefully so that it is completely understood. It will save you much time in learning passages and will help you to memorize faster, too.

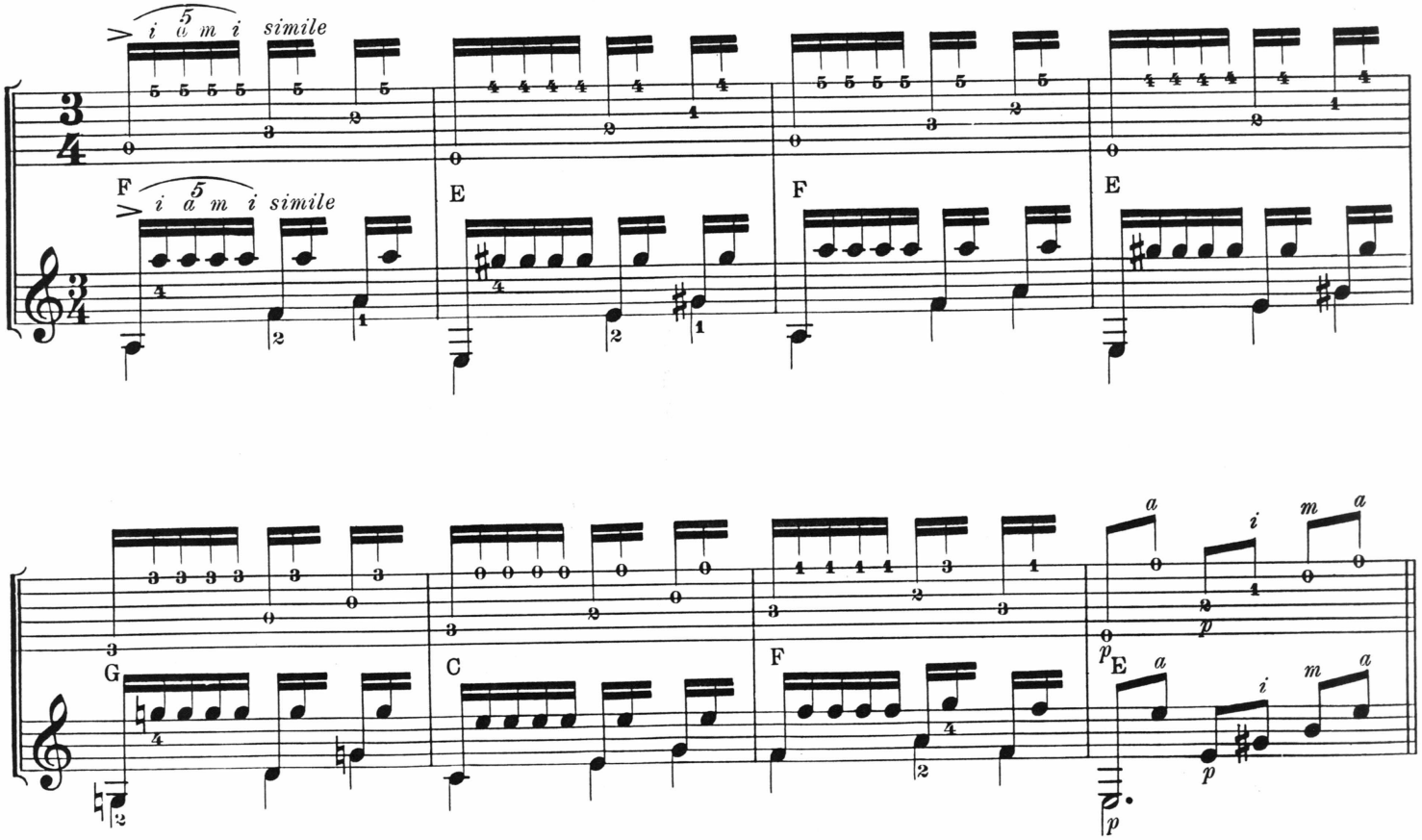




NOTES:

1—The essence of a good trémolo is that each note be distinct and separate.
2—Hold the chord positions, where indicated, for the entire measure. When you must change, be sure it is clean and accurate.
3—Do not try to practice the trémolo too fast at first. Speed will come automatically with time and conscientious practice.

The following tremolo passage is a *falseta por Soleares* in two *compases*. Some of the fingerings in it are unusual. Look for shortcuts to make your left hand moves as economical as possible. An example of this is the position used in the second measure. It is nothing more than the same one used in the first measure slid back one fret. Hence, it is not necessary to lift all of your fingers off at the end of the first bar only to place them in the same position on another fret. The third and fourth bars are merely a repeat of the first and second. The sixth bar requires a C Major chord which has already been studied. In the seventh measure finger  on the first beat. On the second beat add the 4th finger for the G (3rd fret, 1st string) and remove it on the third beat thereby returning to the original position. These special directions may seem terribly tedious at first, but will lay the groundwork for better playing and understanding in the future.



A popular flamenco form, called *Alegrías,* has not been included in this method because rhythmically, it does not lead us further on in our study of flamenco technique. Its *compás* and accents are the same as *Soleares.* Its key is major, usually A or E. The variety of techniques that it employs have already been covered. In the subsequent section of full length flamenco pieces, it will be treated as a solo with a brief descriptive introduction.

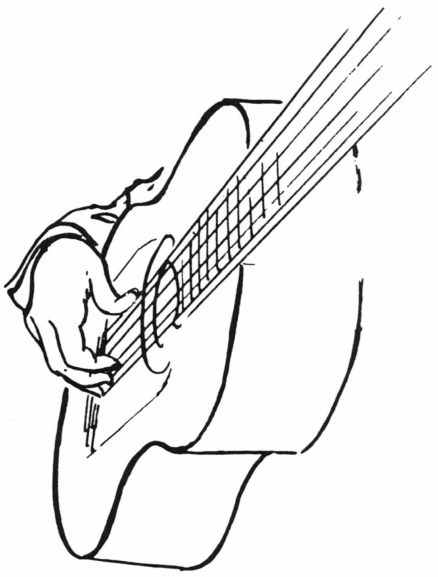
NOTES:

1—Practice and efficiently execute the principles of finding chord positions and applying them to the *falseta.*

2—All bass notes should ring clearly and their sound should be sustained. Do not muffle strings with other fingers or release the notes too soon thereby cutting their sound short.

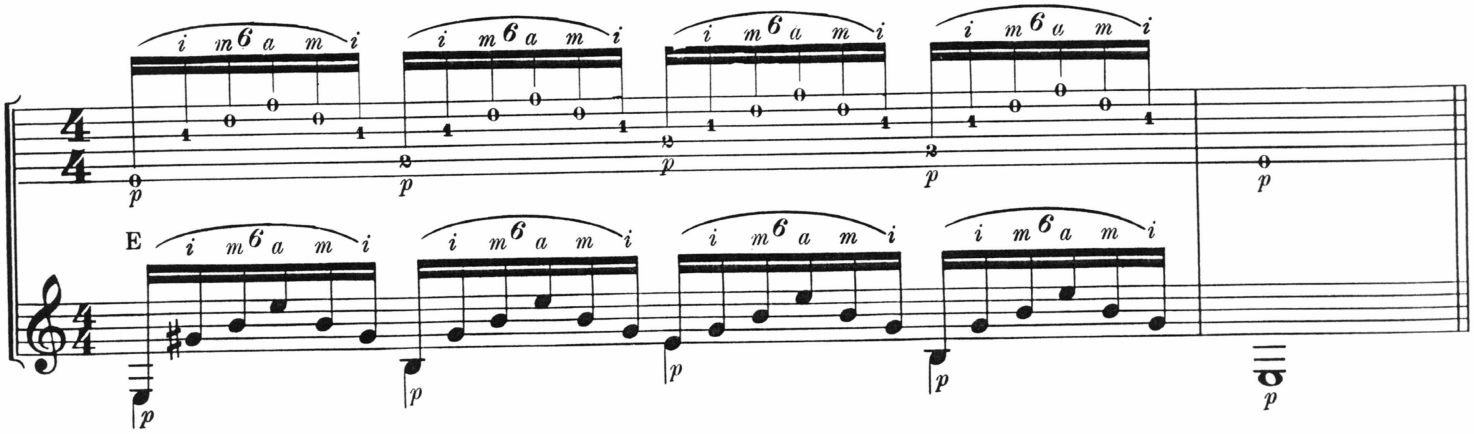
3—Strive patiently for a smooth and even tremolo.

LESSON NINETEEN *(p-i-m-a-m-i Arpeggio)*

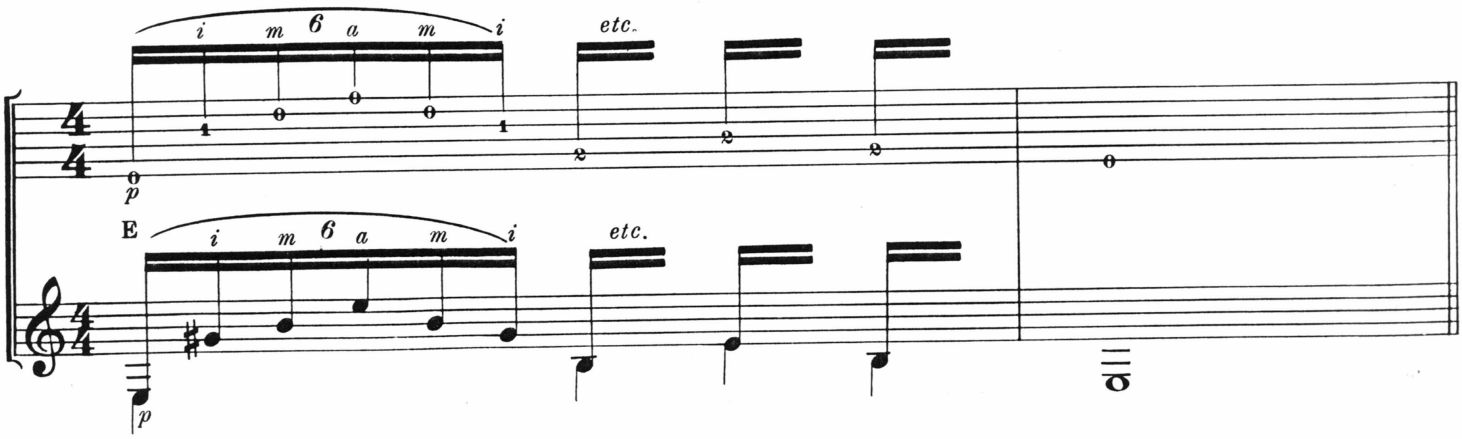


This arpeggio pattern provides a continuous rolling effect. It is not difficult to execute and lends a very relaxed texture to those *falsetas* in which it appears. Before playing this arpeggio, place your hand in the following position: Rest your thumb, *p*, on the 6th string, *i* on the 3rd string, *m* on the 2nd string and *a* on the 1st string. (See illustration.)

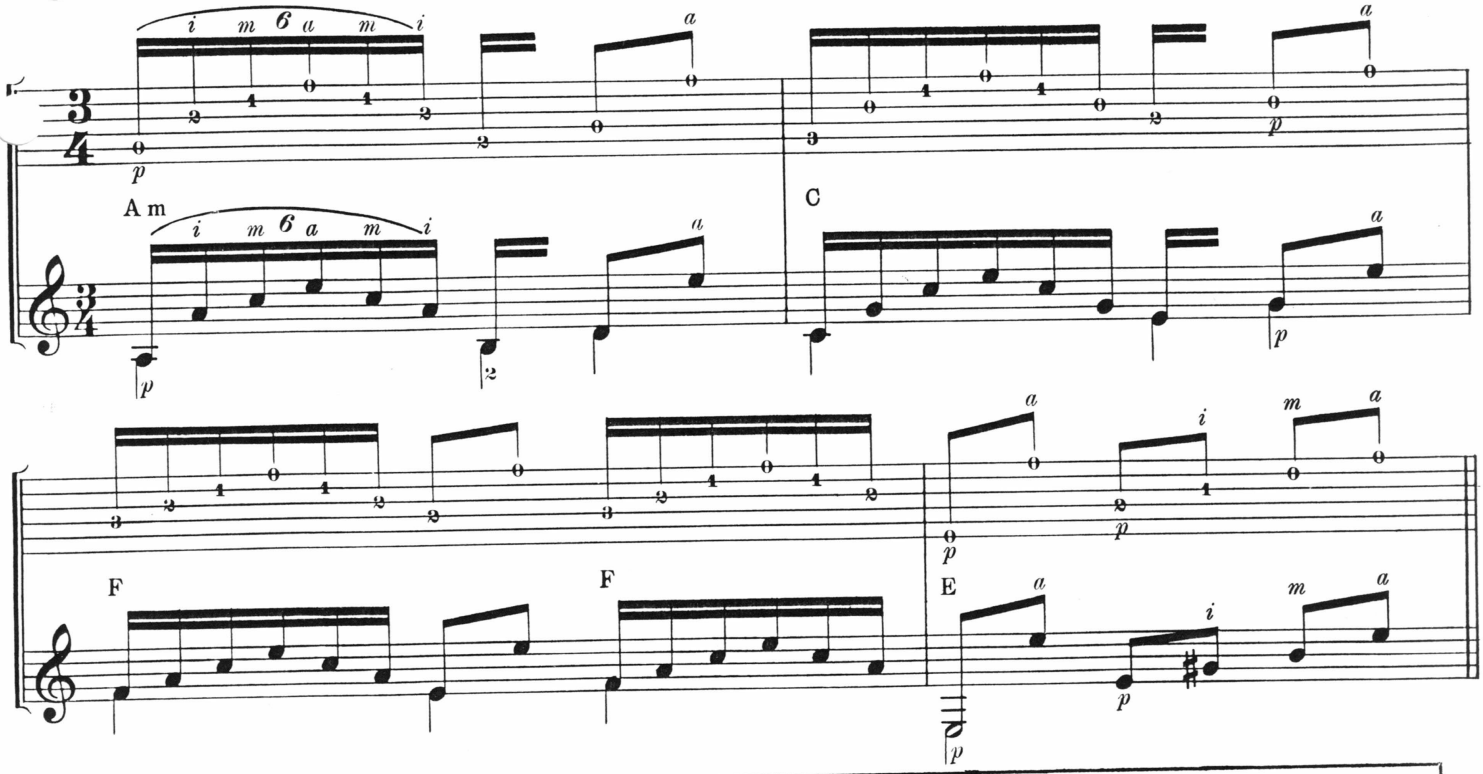
Finger a full E Major chord. Play *p*, *apoyando*. All of the other fingers will be played *tirando*. To understand the mechanics of this arpeggio, play the following measure based on an E Major chord.



Abbreviated notation is very useful in notating tremolos, as you have seen in the previous lesson. You will find it at least as helpful, if not more so, when applied to arpeggios. There are many passages which require you to hold a particular chord, playing the same right hand pattern and perhaps only varying the bass note. The chord will be established by being written out and, as long as the same position is to be held, it will be represented by open beams. Study the example which is given below to demonstrate the abbreviated form for the previous passage based on the E chord.

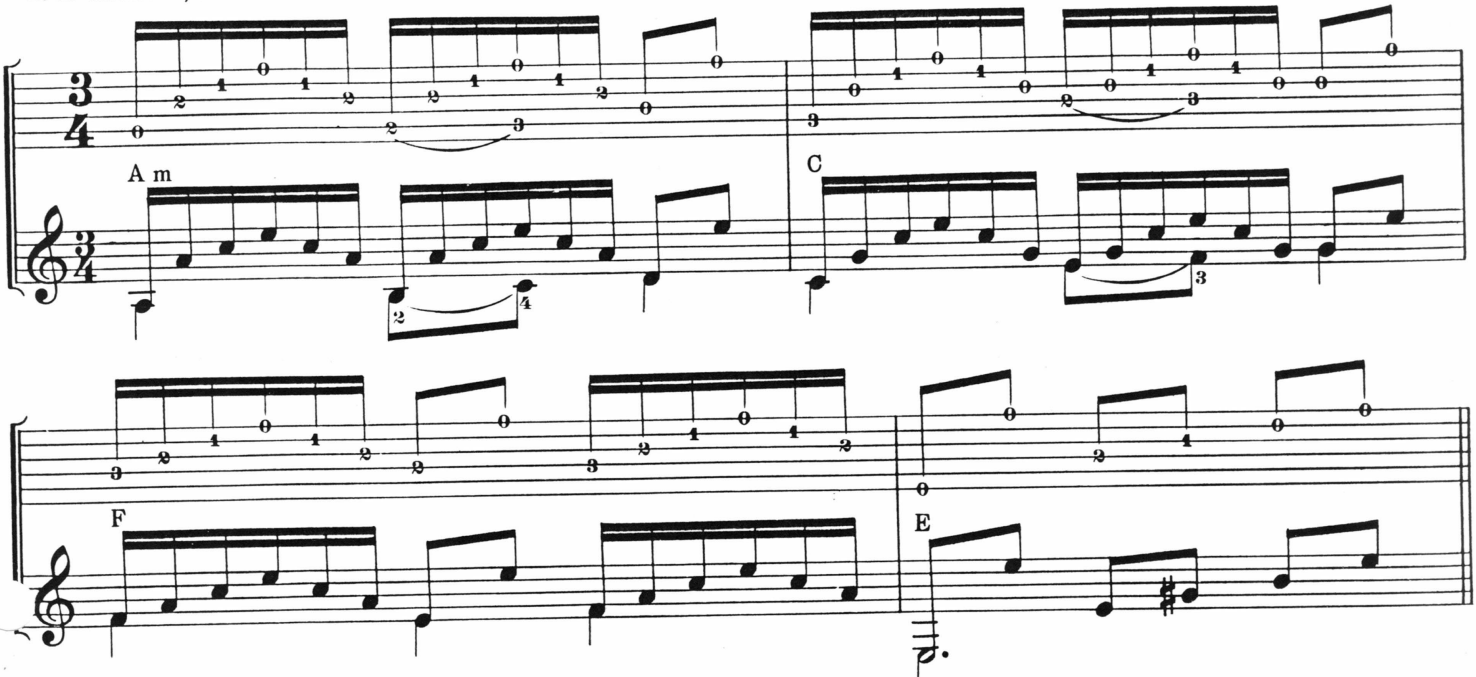


The rhythm of the arpeggio is a sextuplet (six notes to each beat). Below is a *falseta por Soleares* employing the new arpeggio. Play it slowly and carefully at first and practice it thoroughly.



NOTES:
1—Find the chord positions contained in each arpeggio. Do not finger individual notes.
2—Follow left hand fingerings carefully, they will make playing easier.
3—All of the sextuplets should be of equal value. Do not play in spurts, rushing the easy parts. Eighth notes must be given their proper value also.

The same type of co-ordination that was developed in Lesson Seventeen, when the *ligado* was combined with the *ayudado*, will be required now in combining the same melody with the arpeggio. This new combination is a little more difficult to master, but the procedure is the same. Each function, the left hand *ligado* and the right hand arpeggio, must be executed as reflex actions. If you try to concentrate on both simultaneously, it will be infinitely more difficult to accomplish. Play the following only when you have developed a fair degree of proficiency with the arpeggio alone. Note the left hand fingering on the first *ligado*, 2nd finger to the 4th finger. It is unusual, but correct.



NOTES:
1—Did you follow the left hand fingerings accurately?
2—Were all chord movements as economical and swift as possible?
3—Did you keep an even rhythm throughout the *falseta* and were your *ligados* strong and clear?

LESSON TWENTY *(Fandangos—basic rhythm and falseta)*

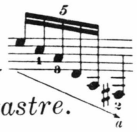
Fandangos is a very popular flamenco form. It is *cante chico*. There are two basic types of *Fandangos;* one is called *Fandangos de Huelva* and the other simply, *Fandangos*. The difference between the two is that the former is played and sung in a constant rhythm throughout, whereas the latter is played in rhythm, but sung ad lib. *Fandangos de Huelva* may be danced as well, but never *Fandangos*. We will be concerned only with *Fandangos de Huelva*.

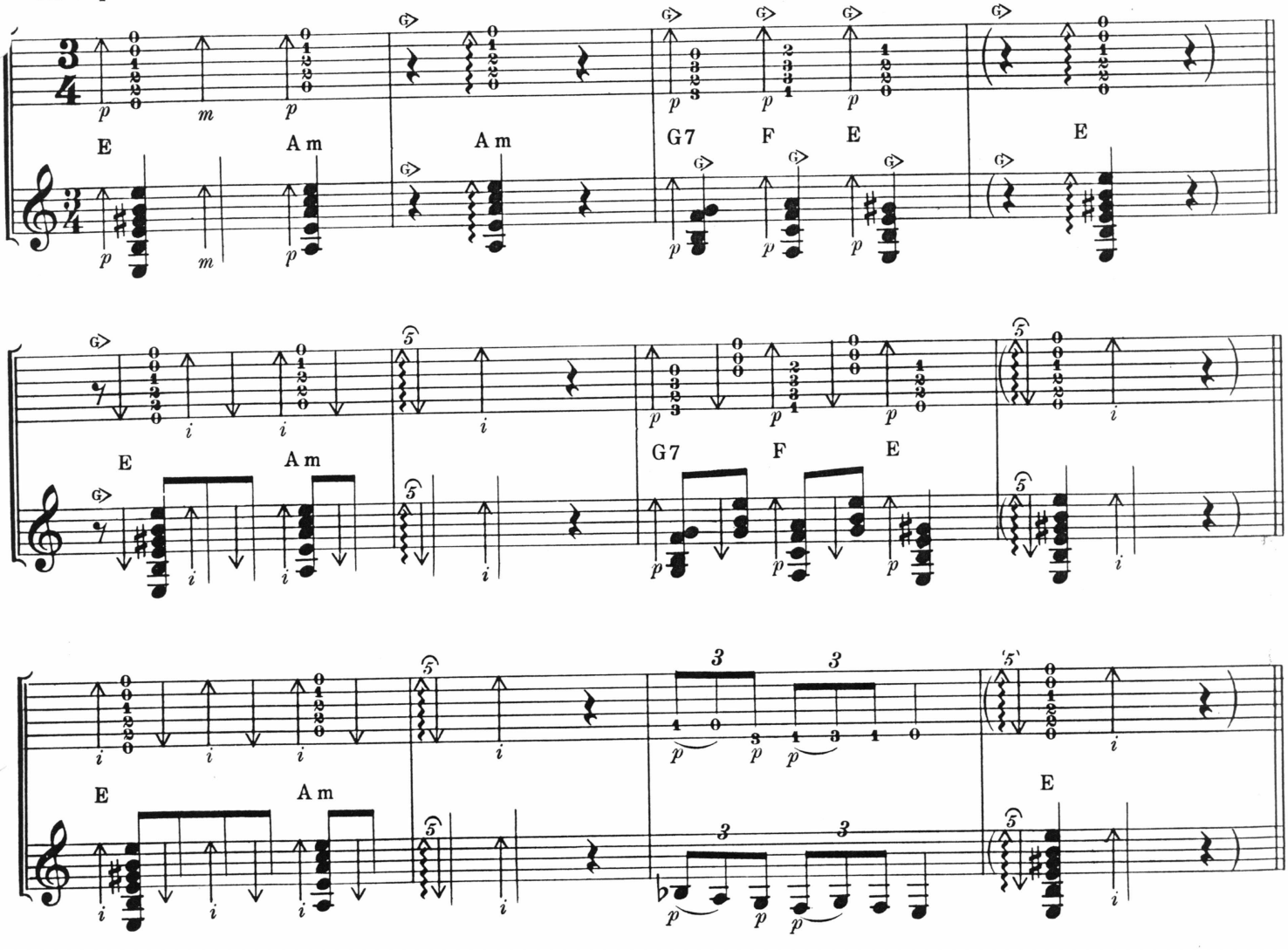
Fandangos de Huelva is interpreted in a light, brisk rhythm with minor cadences which lend it a melancholy feeling. Like *Soleares*, its rhythm is divided into twelve-beat phrases. The accents, however, are different. One *compás por Fandangos* is diagrammed as follows:

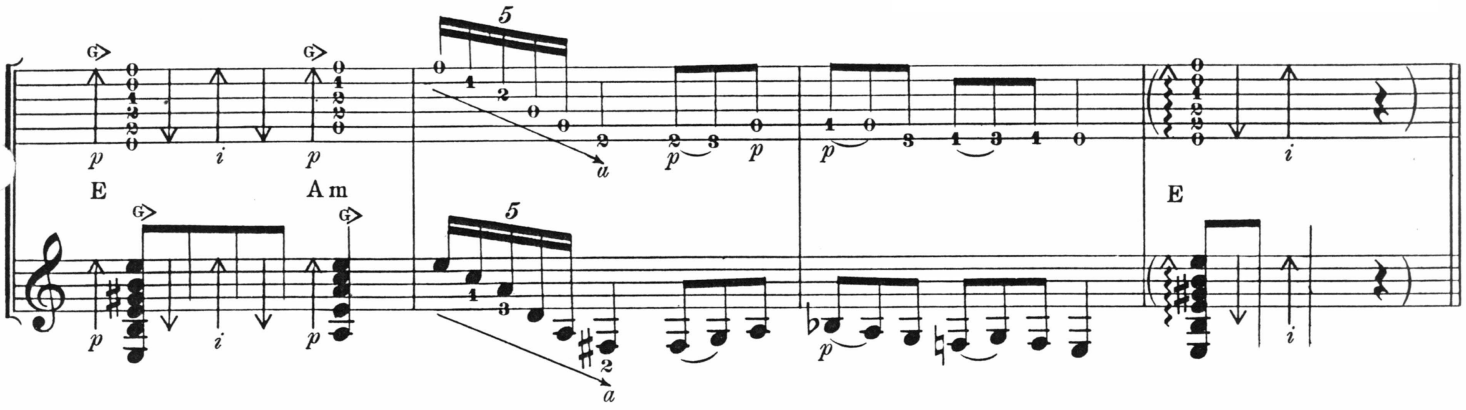
1 2 3 4 5 6 7 8 9 10 11 12

The accents are on 2, 3, 5, 8, 9 and 11. This is an underlying accentuation which may not be completely obvious at all times. Another difference is that it is not necessary for all phrases to resolve themselves to the tonic at the end of each twelve beats. They may continue on for several *compases*. Upon its resolution, though, it must be divisible by twelve. *Fandangos*, as well as *Fandangos de Huelva*, is composed of three sections: *paseillo* (rhythm), *falseta* and *copla*. The *copla* is similar in concept to the *Sevillanas*. It is a set melody of a set length which is based on the sung *copla*.

Below is an example of the basic rhythmic pattern, *paseillo por Fandangos*. Notice that the 10th, 11th and 12th beats are in parentheses. This indicates that there are instances in which these beats will be omitted. This application will be covered later on in the lesson.

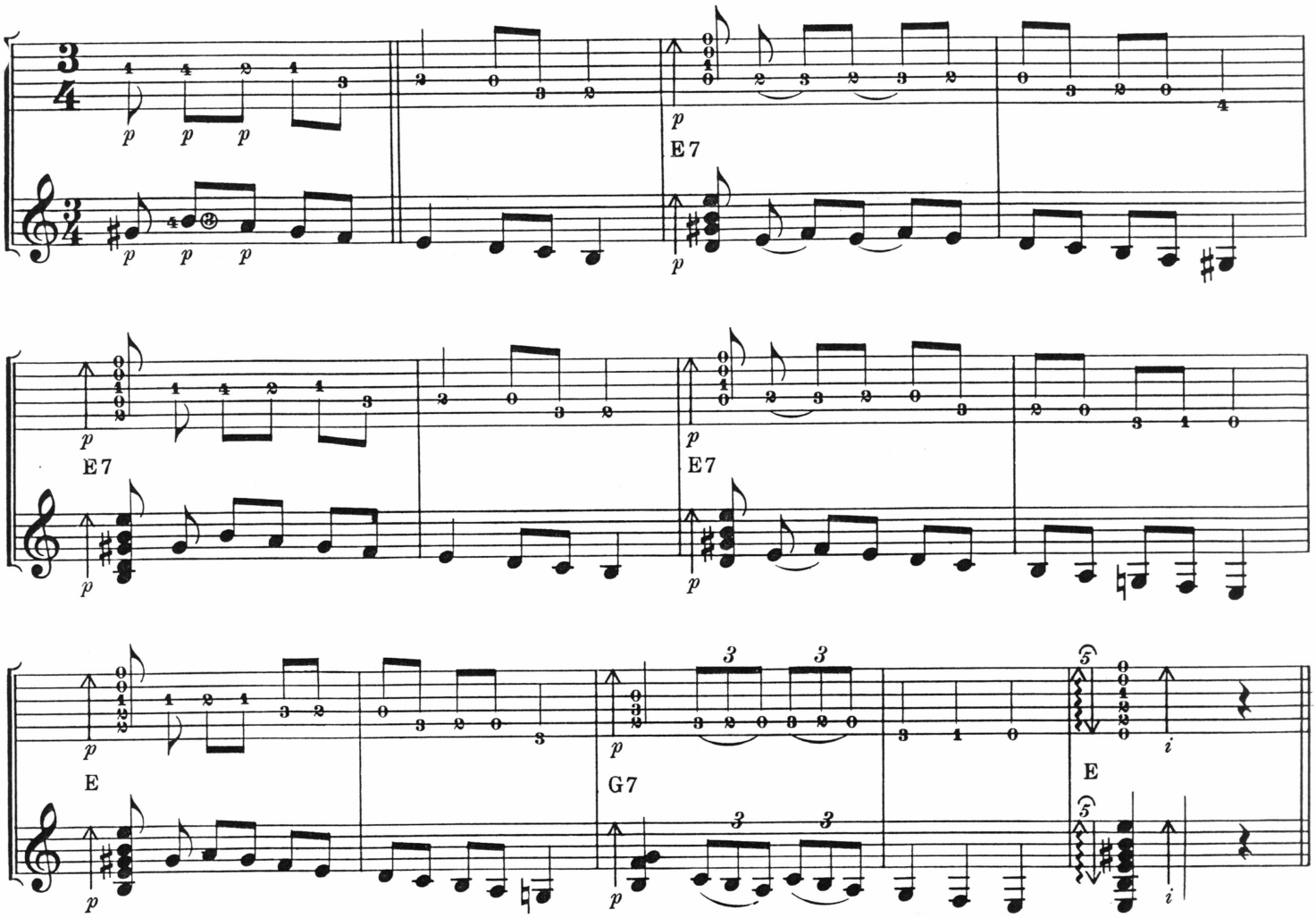
In the second measure of the fourth *compás* (twelve beat phrase), there is a long arrow with an "a" at the end of it following these notes  To play this note pattern do not lift your fingers from the A minor already fingered, but rather transfer the 2nd finger from E (2nd fret, 4th string) to F♯ (2nd fret, 6th string). To play it, simply glide the ring finger, *a*, across the top of the six strings, in rhythm. This technique is called an *arrastre*. It comes from the verb *arrastrar*, to drag, which should help make its explanation clearer.





Most *falsetas por Fandangos* begin on the 11th beat or on the upbeat of the 10th. That is, in place of the beats that were placed in parentheses in the examples of the *paseillo*. As you become more familiar with the formation of *falsetas* as they relate to the *compás* of a given form, it will all be much clearer and will come almost automatically. It is nothing more than a matter of developing a sense of the shape of the particular form with respect to its rhythm and the length of the phrase.

The following *falseta* begins on the upbeat of 10. It is very basic with no new techniques to demonstrate more clearly its proper place in *Fandangos*. Play the entire *falseta* with *p, apoyando.*



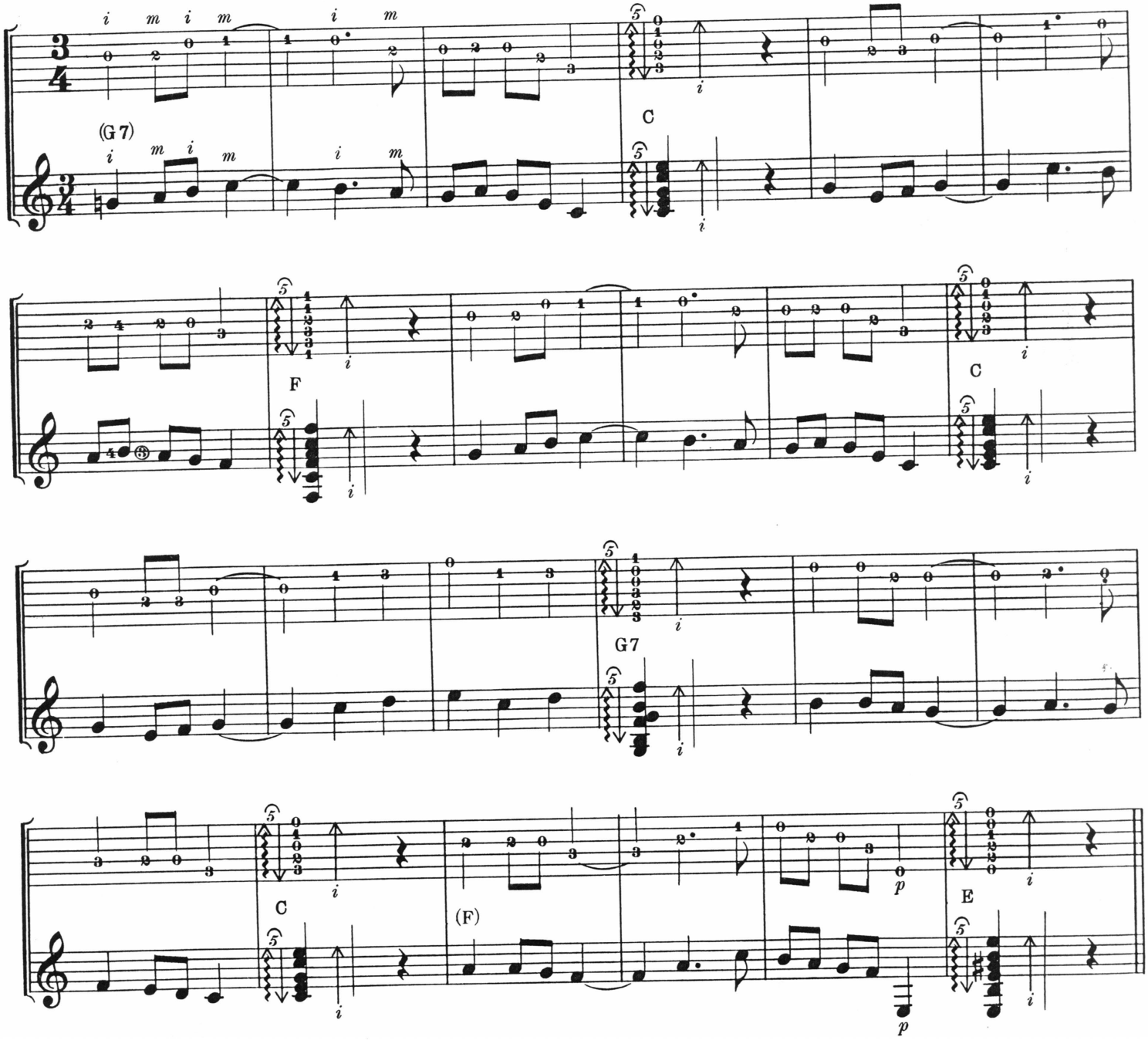
LESSON TWENTY-ONE *(A copla por Fandangos de Huelva)*

The *copla* in *Fandangos* receives different treatment than the *falseta*. As was mentioned, it is a set melody that always begins in the same place and is of a definite length. It is usually played after a *paseillo* and begins on 1 (the first beat) or in some cases on the upbeat of 12 (the last beat of the preceding *compás*).

Tonally, there are two types of *coplas*. One which modulates to the key of C Major and the other which modulates to the key of A Major. Both, however, in their final *compás* must resolve to the E Major chord, the tonic of *Fandangos*. Above the melody line in the *copla* which follows, you will notice that chord symbols have been indicated. These harmonies may be used if it is to be played with two guitars, that is, one guitar playing the melody and the other the accompaniment.

The usual length of a *copla* is six *compases*. The only variable that may be encountered is that the first *compás* of the *copla* may be abbreviated. Instead of twelve beats, it may contain six. After you have become more familiar with *Fandangos* and have heard them interpreted by various artists, played or sung, this will become more obvious.

This *copla* modulates to the key of C Major. Play all melody (single notes), with the fingers *i* and *m*, *apoyando*. An example of a *copla* which modulates to A Major is given in the solo section.



LESSON TWENTY-TWO *(Rhythm of Siguiriyas)*

Siguiriyas, along with *Soleares,* forms the roots of all flamenco. It is unequivocally categorized as *cante jondo.* In its slower passages, *Siguiriyas* is a moving lament and its faster rhythmic passages pulsate with great drive. When combined with the singing, *Siguiriyas* is charged with *duende.*

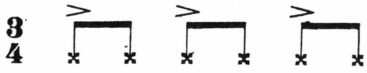
Although it is so fundamental to the formation of flamenco, it has been left until this point because of the complexity of its rhythm. Unlike the forms already studied, which have been in 4/4 or 3/4, *Siguiriyas* combines two time signatures which alternate constantly and inflexibly throughout the piece. These two time signatures are 3/4 and 6/8. The result is a pattern of changing accents which will cause certain difficulties that can be overcome only through practice and familiarity.

To study the *Siguiriyas* rhythm thoroughly, the easiest course to follow would be to analyse each time signature independently.

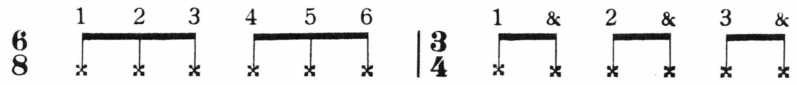
In one measure of 6/8, using the formula given at the beginning, there are 6 eighth notes. These are divided into two groups of three, thereby giving us two natural accents; one on the first eighth note and the other on the fourth. These are diagrammed below:

One measure of 3/4 contains 3 quarter notes:

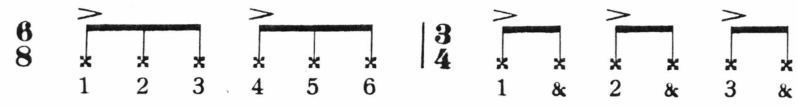
Or, if we break it down further in order to compare it to 6/8, contains 6 eighth notes, but with different accents. Instead of one accent for every 3 eighth notes, there is one accent for every two eighth notes. This is demonstrated in the following example:



The above analyses are relatively simple. Our problems begin when we combine the two time signatures. Commence your study of this compound rhythm by counting the numbers below, either to yourself or aloud. The "ands" (&) will have the same value as the numbers (1, 2, 3, etc.). It is imperative that all entities be said in even time.

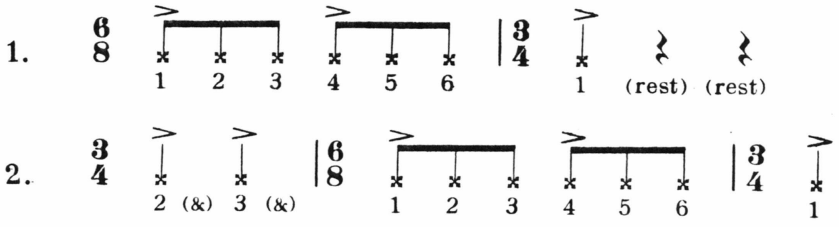


The next step is to play *palmas*. Play these, either *fuertes* or *sordas*, on the beats indicated with accent marks (>) while saying the numbers in even time.

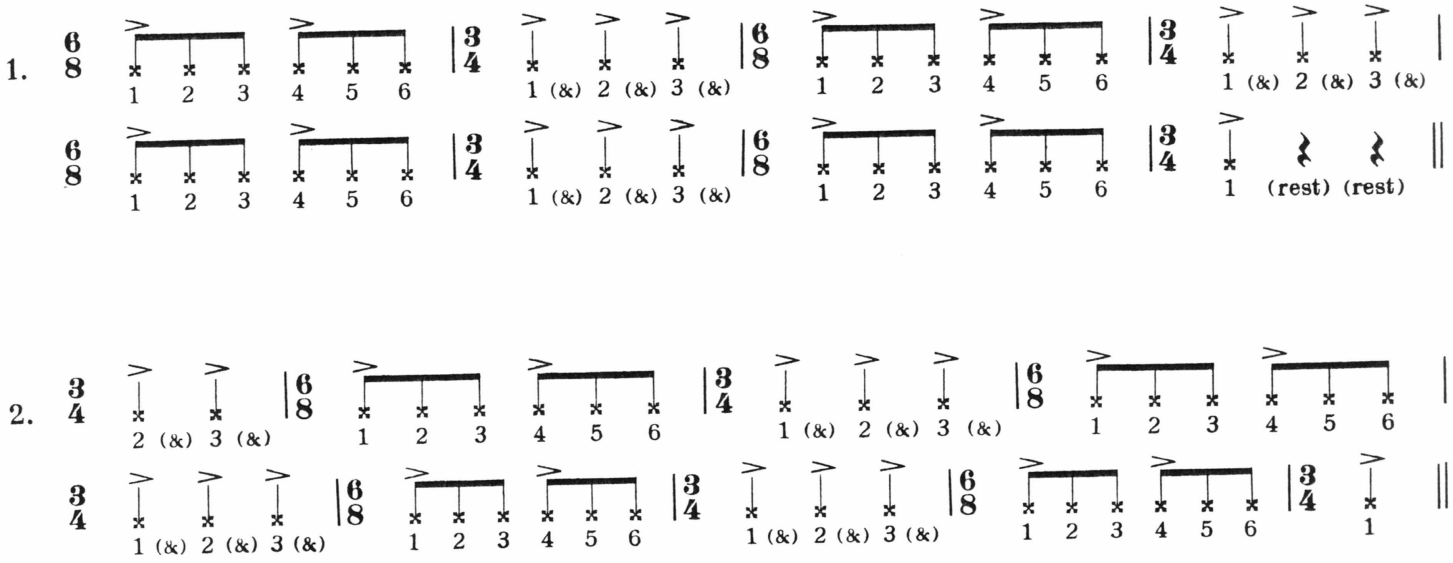


Repeat four times:

Before applying what you have just learned to the *Siguiriyas* form, it is important to know and understand several rules. *Siguiriyas* may begin on either the first beat of 6/8 or on the second beat of 3/4. Under NO circumstances, however, does it ever end anyplace other than on the first beat of 3/4. Study these two possibilities thoroughly in the example that follows. Repeat this as many times as necessary to fully comprehend the workings of the rhythm and accents.

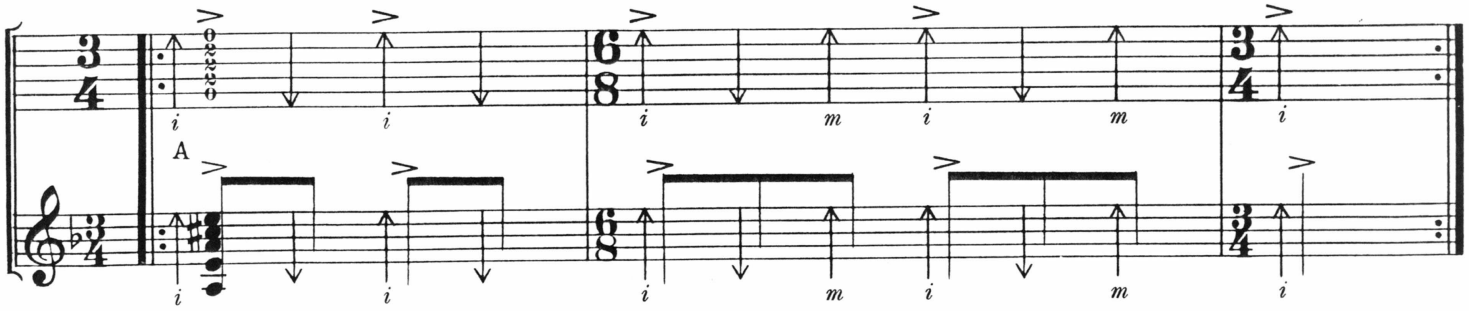


Below are the same two variants repeated four times to give you a feel of the continuity. Notice that in both instances you end in the same place.

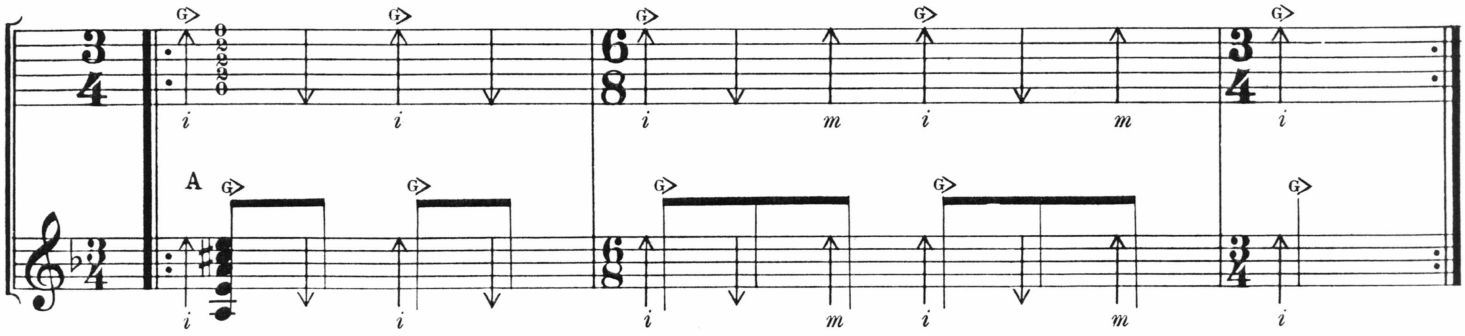


In order to apply the rhythmic concepts we have just studied to the guitar, five progressively more difficult right hand patterns follow. All of these are based on an A Major chord. Pay strict attention to timing and control.

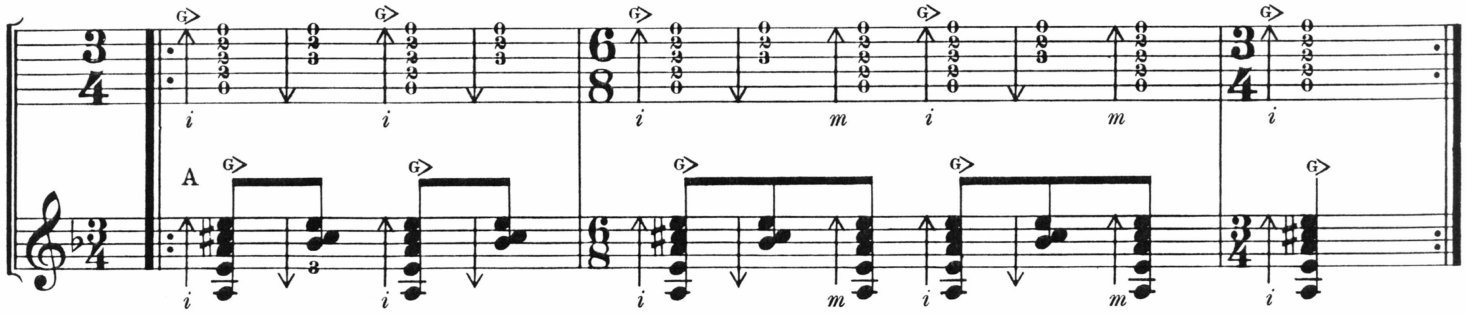
Pattern No. 1— Simple down-up strokes. Note the insertion of *m* in certain instances. One *compás*, or phrase, is given which is to be repeated ad infinitum, until the pattern is mastered.



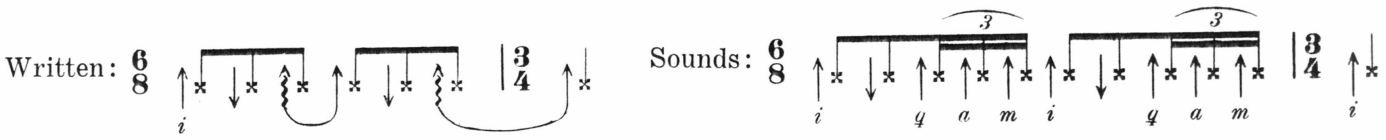
Pattern No. 2—This is identical to the above pattern with the addition of *golpes* with *a* on all of the accented beats.

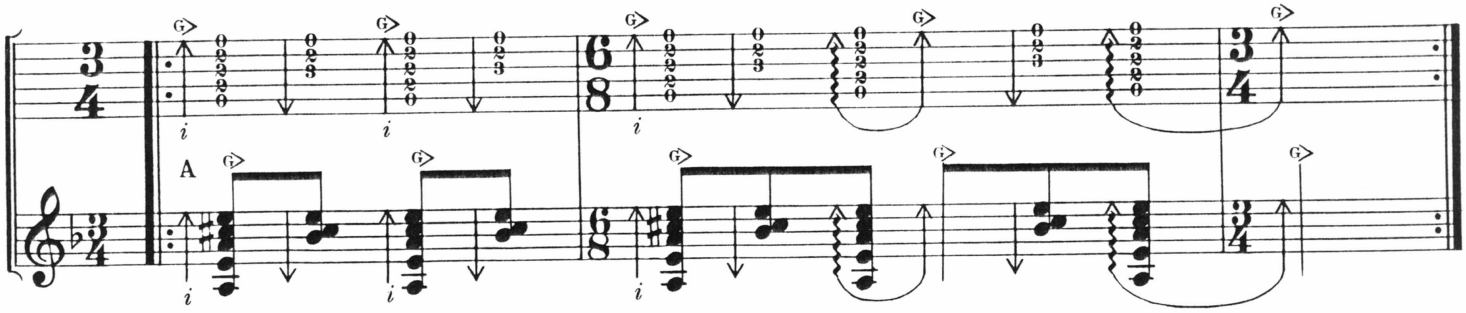


Pattern No. 3—In addition to the *golpe,* play B♭ (3rd string, 3rd fret) with the third finger on all of the up strokes with *i.*

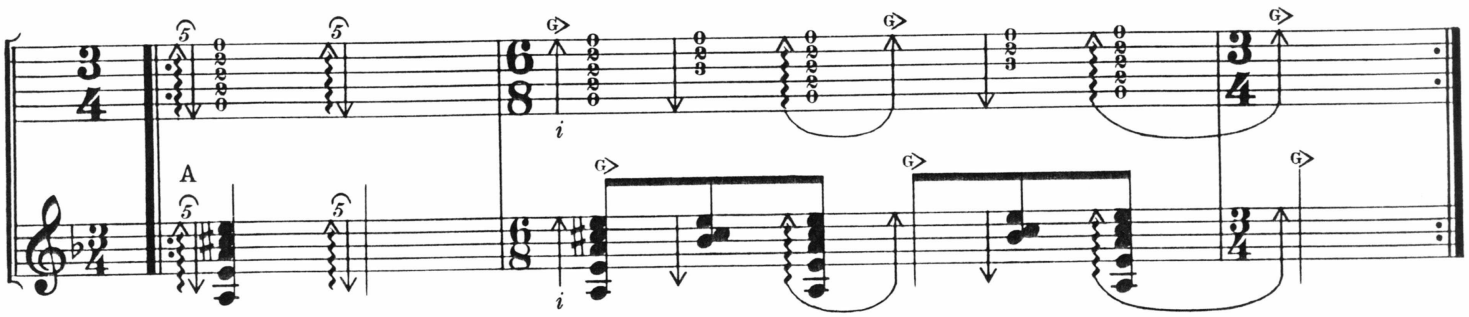


Pattern No. 4—Employing all of the above modifications, now substitute a well-controlled and separated basic *rasgueado* for *m* on 3 and 6 of the 6/8 time. The especially difficult part of this will be playing the *golpe* simultaneously with the down stroke of *i* at the end of the *rasgueado*. The *rasgueado* symbol has been modified to clarify the notation. In practice, = . The following diagram will compare how it is written with how it sounds.





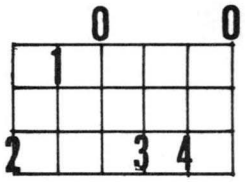
Pattern No. 5—In order to fill out the rhythm, play two 5-stroke *rasgueados* (Lesson Seven) on 2 and 3 of the 3/4 measures (one on each beat). The rest will be similar to that which has been studied thus far. Note the omissions of several of B♭'s and *golpes*.



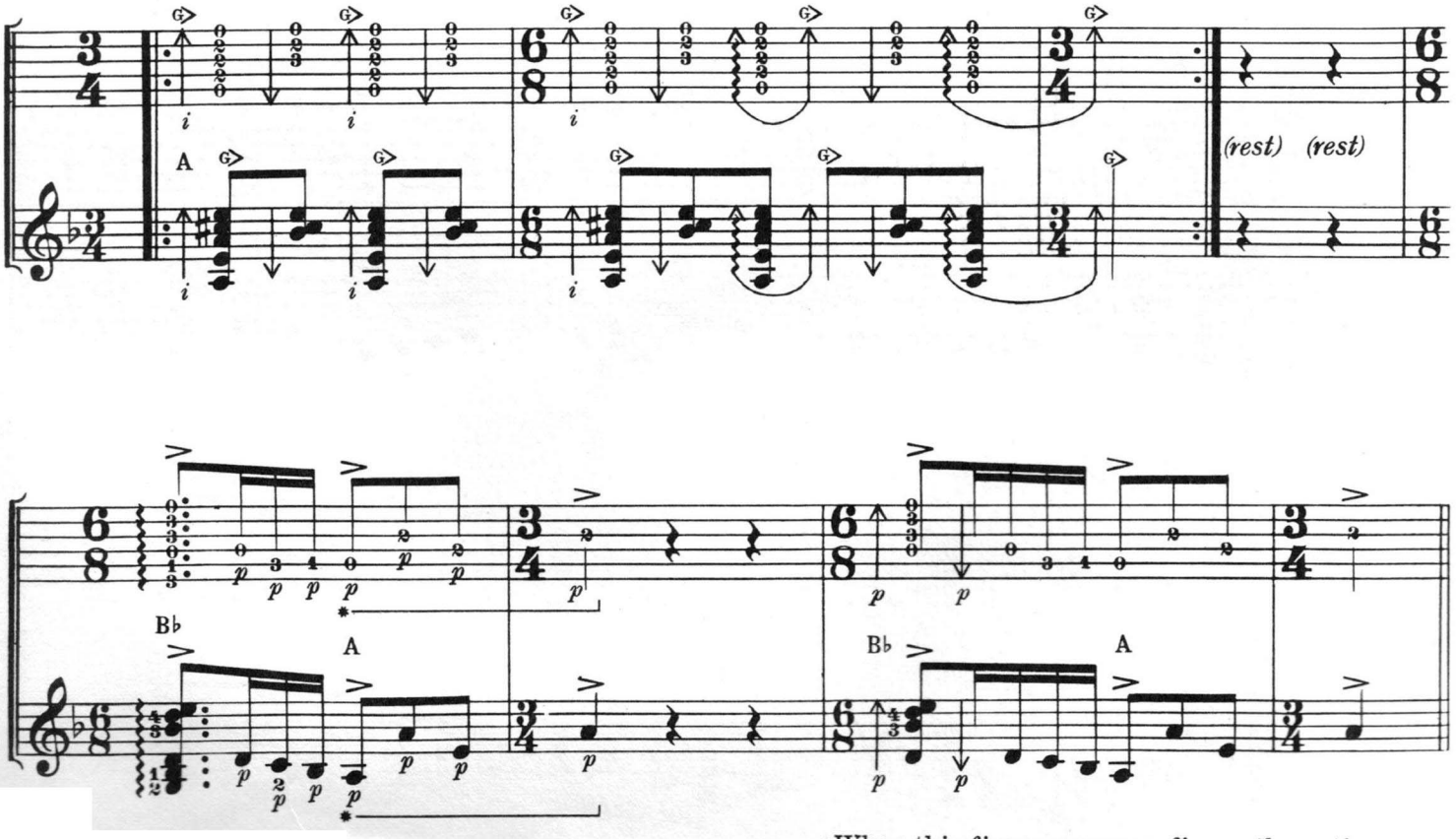
LESSON TWENTY-THREE *(Examples of the falseta por Siguiriyas)*

Siguiriyas may begin with either *rasgueo* (rhythm) or a *falseta*. The more exciting, of the two would be to open with a section of *rasgueo* which builds in speed and intensity with the final *compás* being sharp and well defined. The two rests that follow (2 and 3 of the 3/4 time) will be counted in a slower, more relaxed rhythm to create a new mood for the initiation of the *falseta* section. The new section, therefore, will start on the 1st beat of 6/8. Once you study and play the musical example below, this should be quite clear and uncomplicated. The *alzapúa* technique used here (down-up with *p*) was covered in Lesson Fifteen. Consult it, if necessary.

The new chord position used is an altered form of B♭ Major. Its technical name is B♭6th suspended 4th or depending on its usage, may be called a Gm6th. For our purposes it will be referred to simply as B♭. It is fingered:

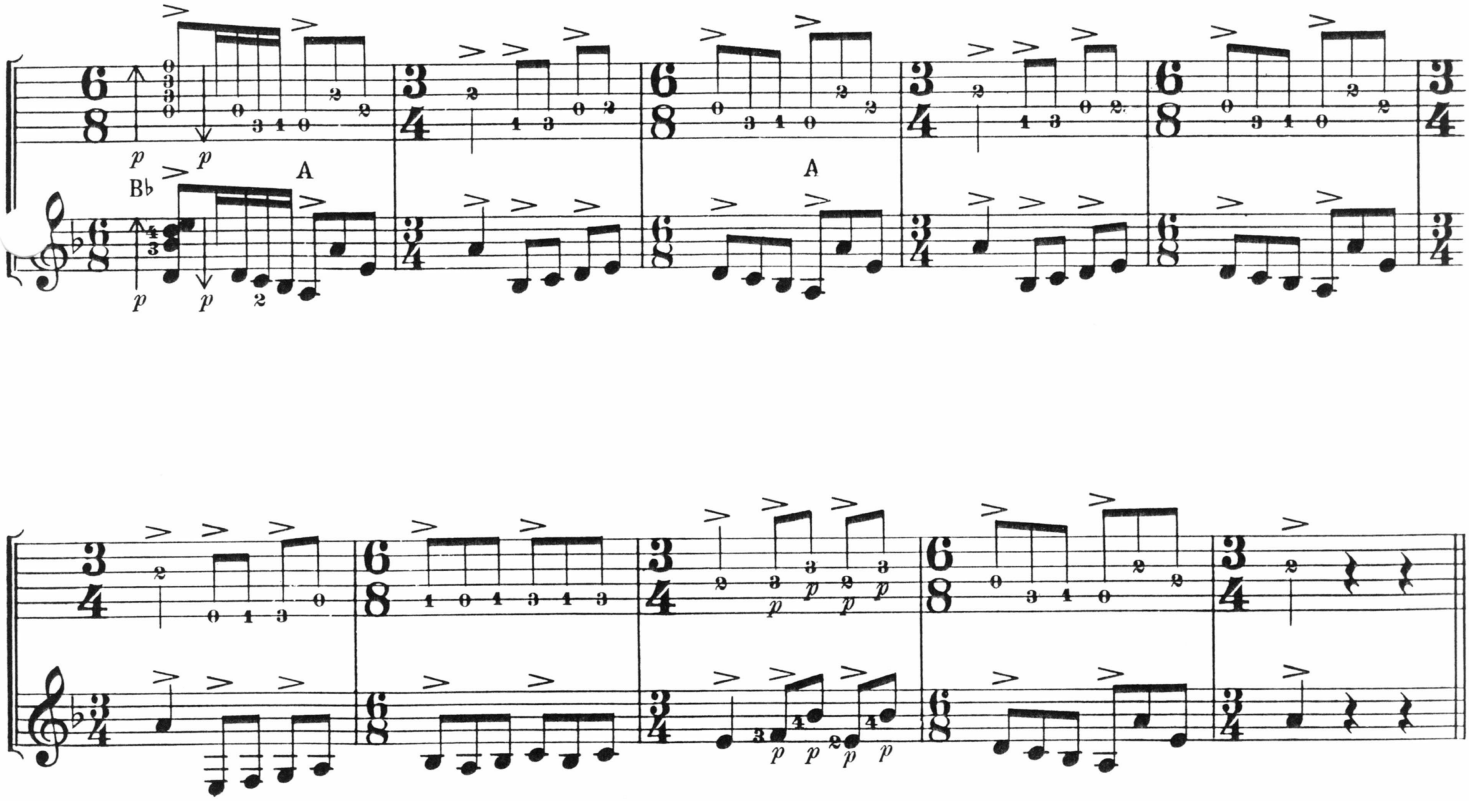


In the following example, Pattern No. 4 of the previous lesson is the one that we will build up and connect to the *falseta* section.

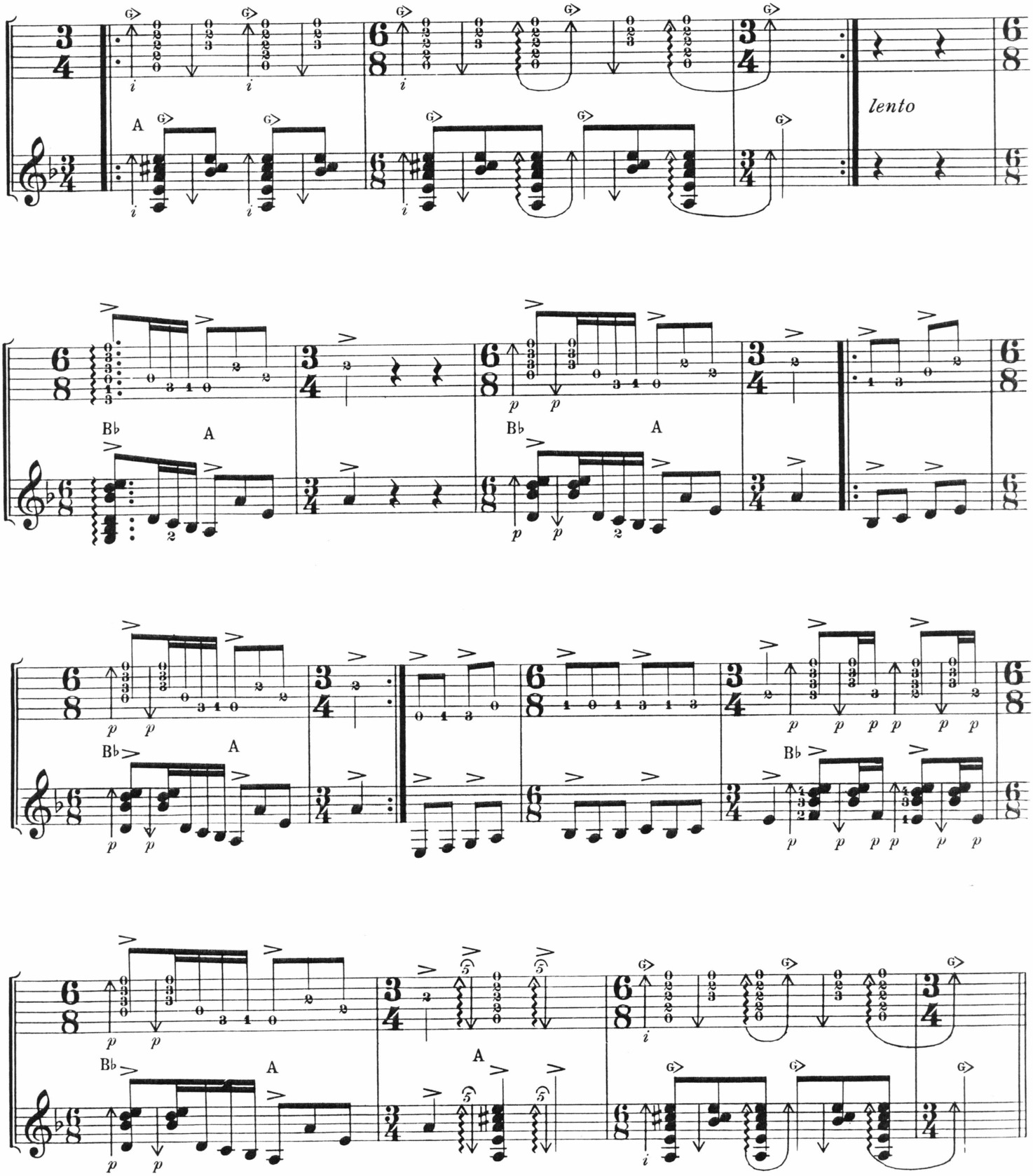


* When this figure appears, finger the entire A Major chord and play the notes indicated therein with *p*.

That which you have just studied exemplifies the transition from the rhythm to the *falseta* section. The two melodic figures given are not actually *falsetas,* but rather interludes which prepare the mood for the *falseta.* Taking the last of these interludes, we will connect it to a *falseta* which has been simplified for study purposes. Afterwards it will be presented as it would actually be played.



The following is the embellished version to which we will add one *compás* of rhythm pattern No. 5 as an ending. This version will present everything covered so far, i.e. rhythm, interludes, *falseta* and ending.



LESSON TWENTY-FOUR *(Rhythm of Bulerías)*

Burla means mockery, jest and fun. It is from this word that the name *Bulerías* is derived. This definition accurately sums up the mood of *Bulerías*.

It is a form that is played, danced and sung and is reputed to have originated in Jerez. It is usually interpreted at a very fast, driving tempo and provides an exciting, unforgettable finale to any program. It is sometimes referred to as *por fiesta* (partying).

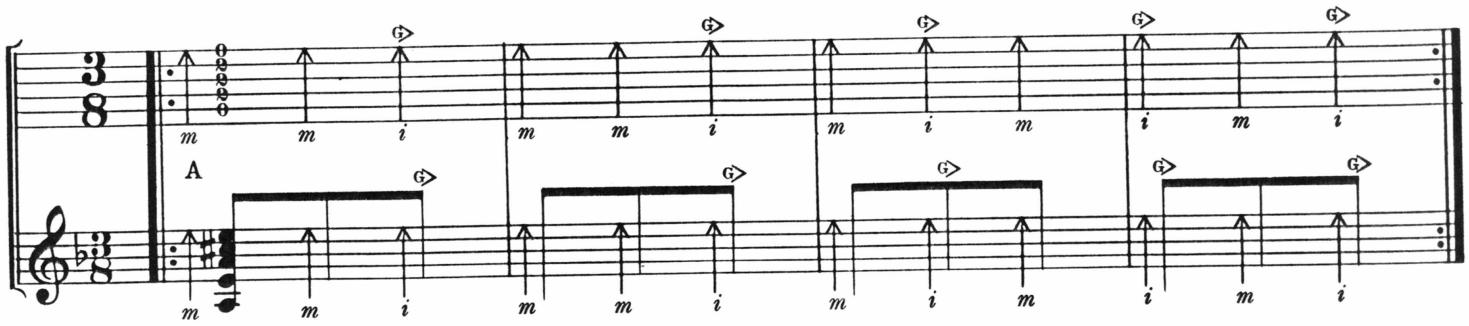
Musically, it is best notated in 3/8 time and played in natural, major and minor keys. Based on 12-beat phrases, it has the same accents as *Soleares*, i.e. 3, 6, 8, 10 and 12. There is, however, an additional underlying accentuation very characteristic of *Bulerías* which can be heard in the *palmas*, the dance and from time to time in the *toque* (guitar playing). These accents appear on the first two of every group of three beats. Below is a diagram of a 12-beat phrase showing these new accents.

> > > > > > > > > > > >
1 2 3 4 5 6 7 8 9 10 11 12

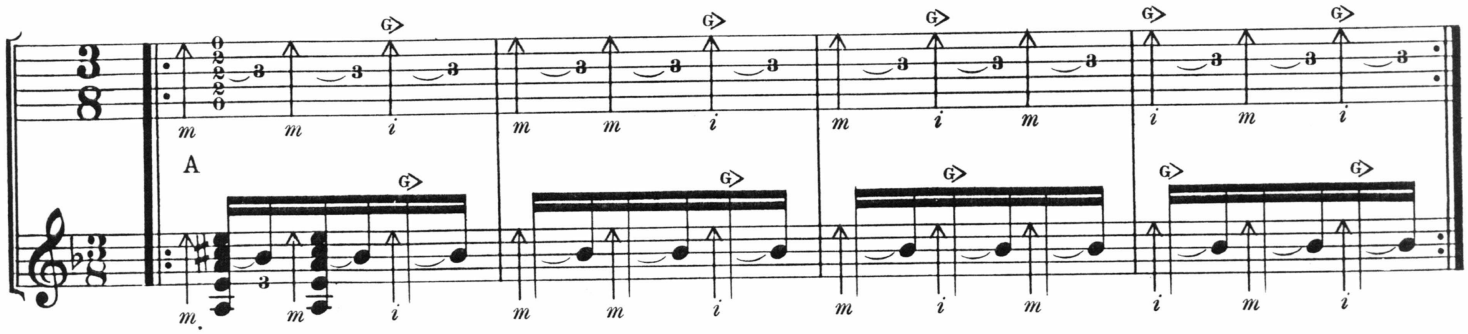
Before continuing on to the next part of the lesson play *palmas* with the above accents. Also review the accents on 3, 6, 8, 10 and 12 at a faster tempo.

In applying the *Bulerías* rhythm to the guitar we will study six different patterns that are graded in difficulty. If any of the *golpes* in the following rhythms become too much of a problem, leave them out for the time being and add them once the pattern has been mastered.

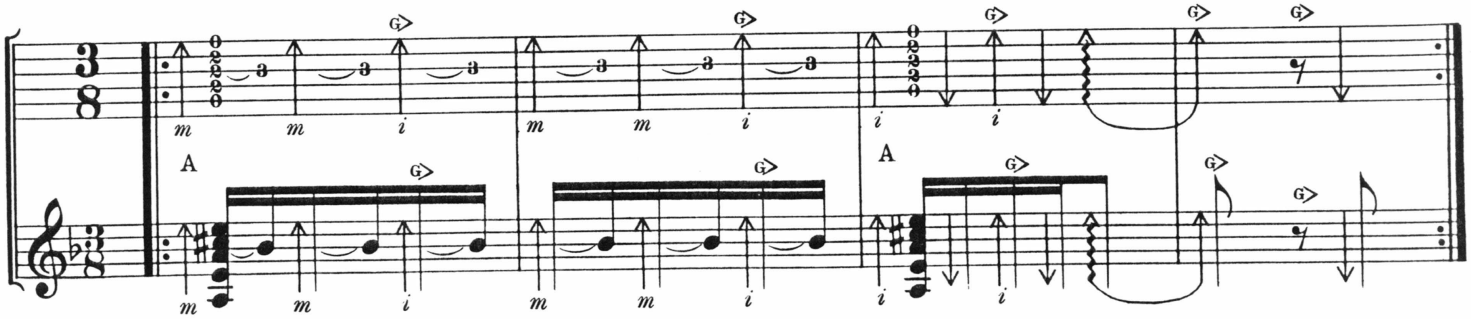
Pattern No. 1—This consists of all down strokes on an A Major chord. *m* and *i* are used with *i* playing the accents. Repeat several times in an even rhythm.



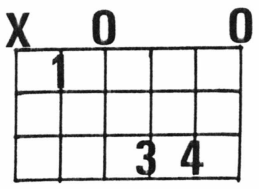
Pattern No. 2—This is essentially the same as Pattern No. 1 except that after each down stroke (with both *m* and *i*) you will slur a B♭ (3rd fret, 3rd string) with the third finger.

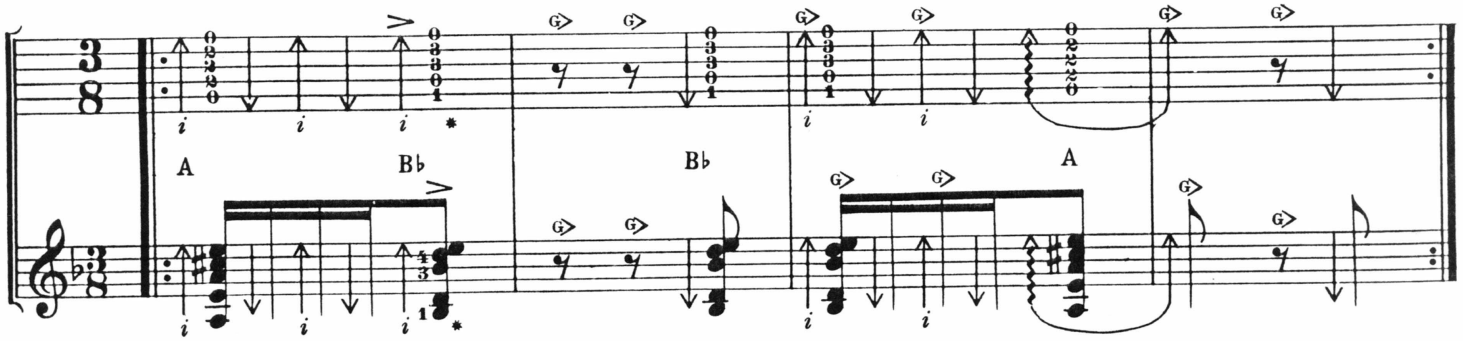


Pattern No. 3—The first six beats are the same as above with the B♭ slur. The last six beats are modified, but should pose no problem. Notice the appearance of the basic *rasgueado,* , extended over two beats.



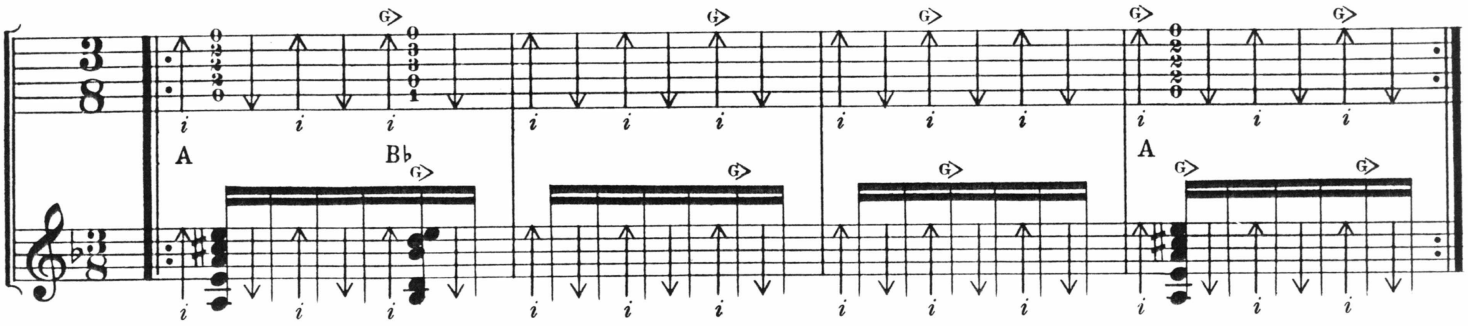
Pattern No. 4—The second, third and fourth measures of this pattern will emphasize the underlying accents of *Bulerías* mentioned at the beginning of the lesson. There is also a chord change; B♭ (technically B♭ suspended 4th) diagrammed below.



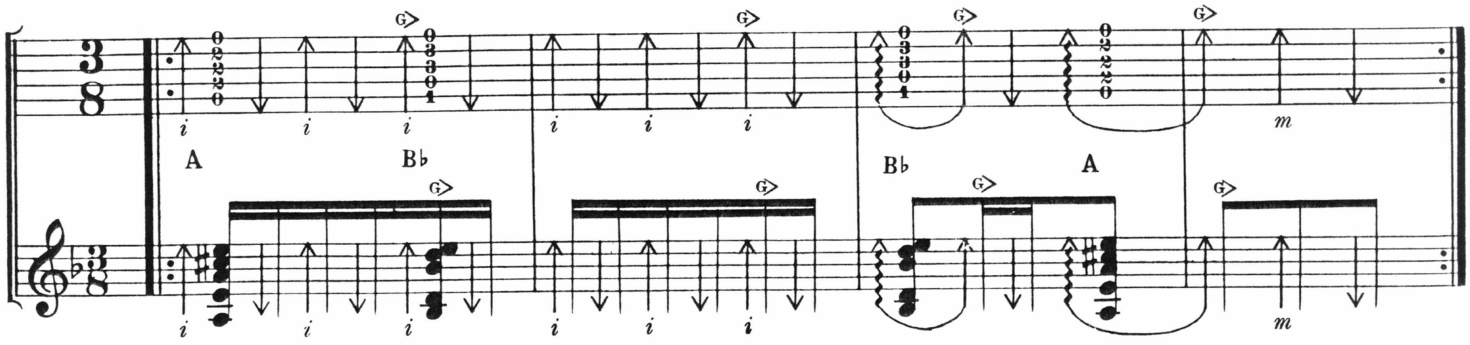


*Sustain chord, do not remove fingers!!

Pattern No. 5—This is a technically uncomplicated pattern consisting of down-up strokes with *i* and *golpes* on 3, 6, 8, 10 and 12. It also contains the chord change to B♭. In spite of its simplicity it is capable of creating a very driving rhythm when executed properly.



Pattern No. 6—Here we have taken the first six beats from the previous pattern and placed a different ending for the last six. There are two basic *rasgueados* extended over two beats on 7,8 and 9,10. Its effect makes this pattern well suited for *cierres* (closings), i.e. To end a phrase, section or the entire piece.



Bulerías always end on the 10th beat. If 11 and 12 are played it is a sign that it is being continued and must go on until reaching the point where it can be ended properly.

For practice play Patterns 1 thru 6 consecutively, repeating each one two times. Keep doing this until you get to the point where you are playing in even rhythm and without stopping when changing from one pattern to the other.

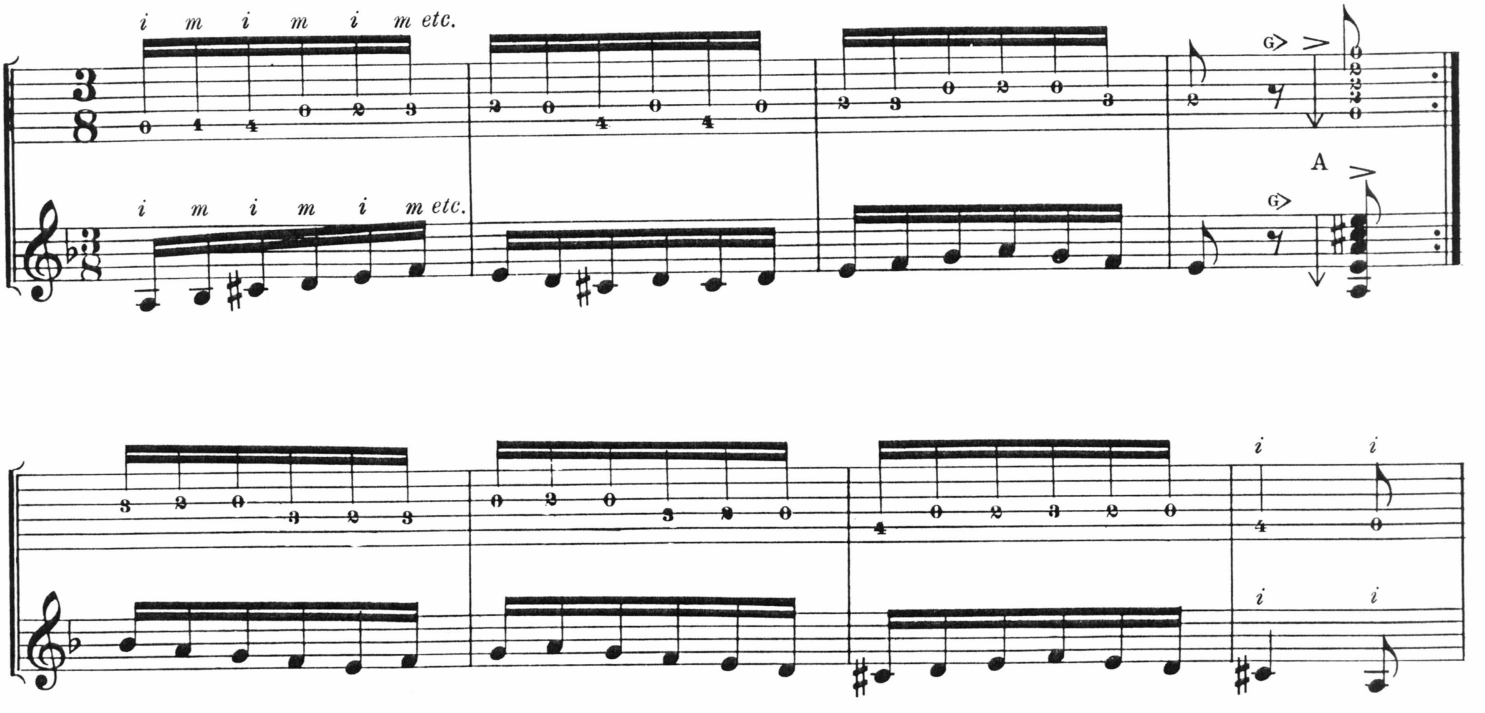
LESSON TWENTY-FIVE *(Two falsetas por Bulerías)*

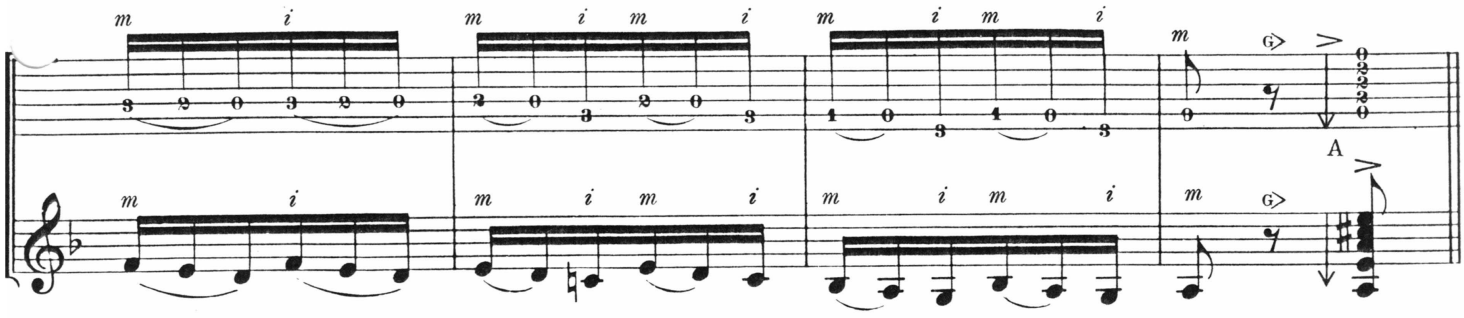
Before beginning this lesson you should have the basic *Bulerías* rhythm under control. This is absolutely necessary so that you will be able to play the *falsetas* in between the rhythmic passages without losing time or *compás*.

Falsetas por Bulerías are the most complicated that there are in flamenco. Some may go on interminably and seem to have little or nothing to do with the rhythm or accents. However, if measured with *palmas* or by counting, they should end up in perfect rhythm. If they do not, then they are said to be *fuera de compás* and must be revised (lengthened or shortened) until they come out right.

Most commonly, *falsetas por Bulerías* begin on either the first beat of the *compás* or on the twelfth beat of the preceding. Their ending also has two possibilities. The melody may resolve itself on the tenth beat in which case 11 and 12 will be filled in by some combination of down and up strokes or *golpes*; or the melody may resolve on the sixth beat and 7, 8, 9, 10, 11 and 12 will be filled in by a rhythm similar to the last six beats of Patterns 3 and 6 of the previous lesson.

The first *falseta* that we will study starts on the first beat of the *compás* and is resolved on the tenth beat leaving 11 and 12 to be filled in. This form is played two times (indicated by the repeat signs) and is then followed by a longer melody, lasting two *compases* also ending on 10. Play this *falseta* with *i* and *m apoyando*, paying careful attention to the slurs on the last line.

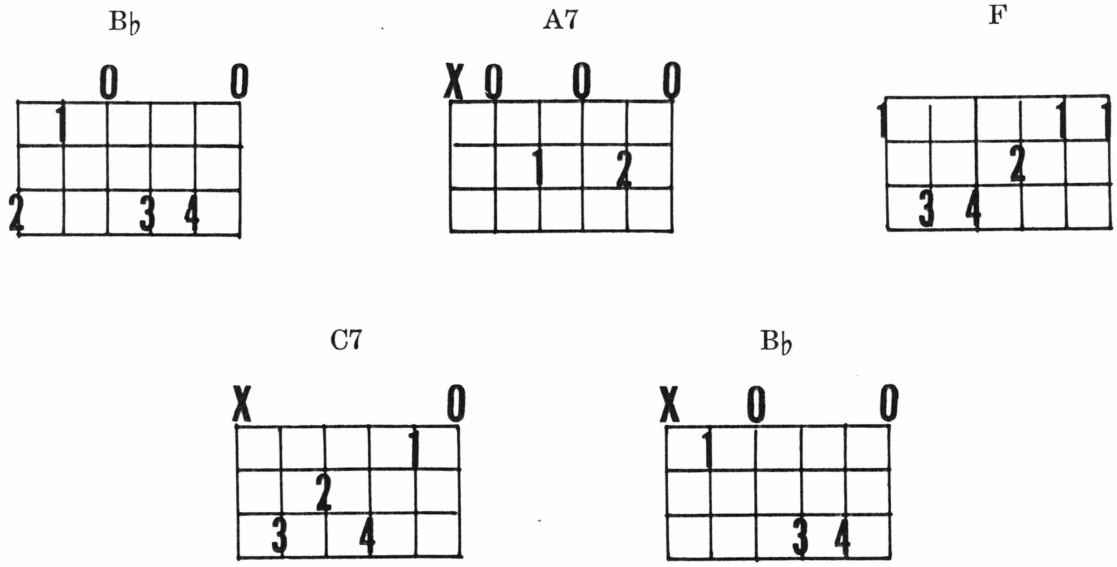




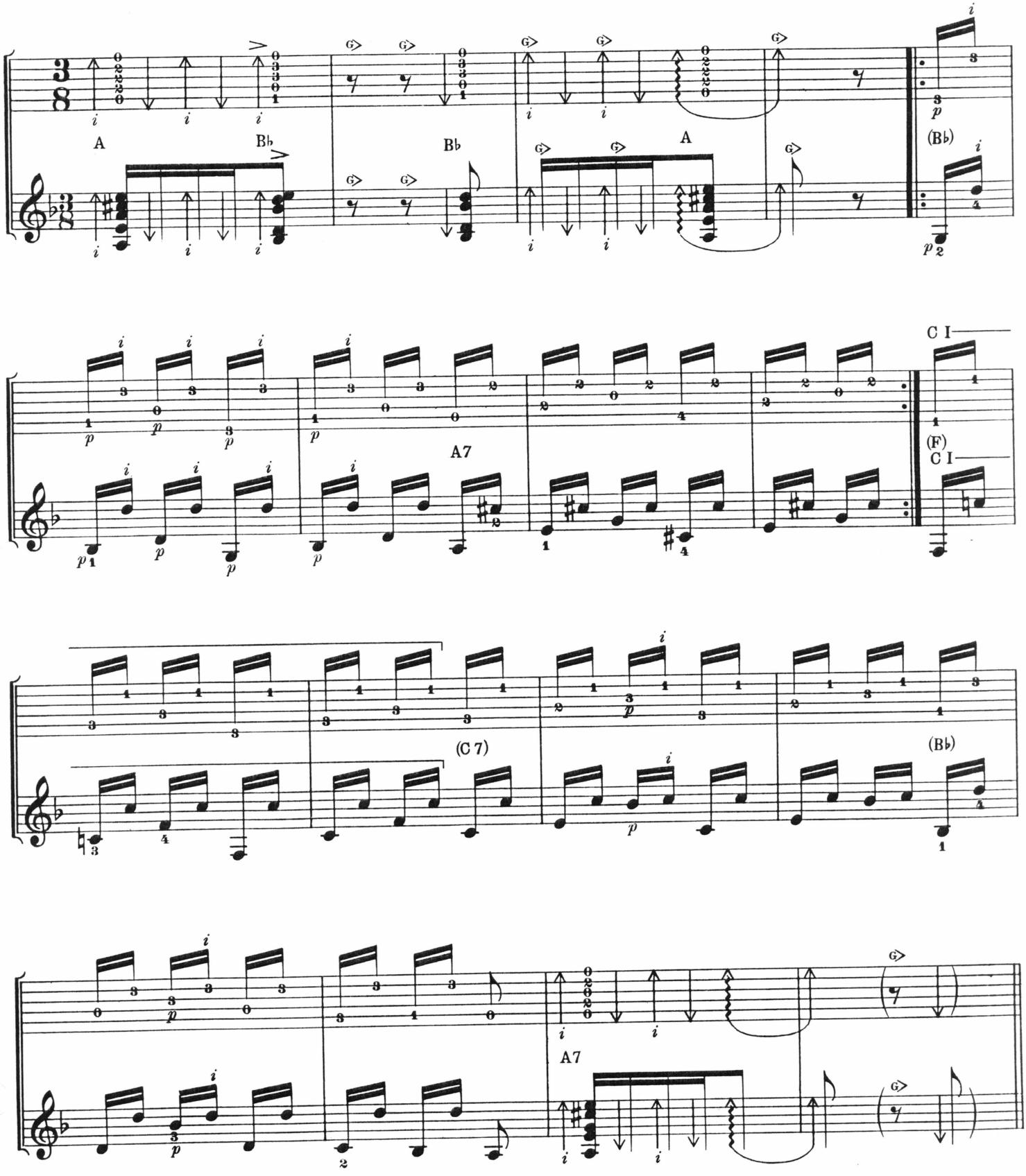
The second falseta will exemplify the commencement of the melody on the 12th beat of the preceding *compás* and its resolution on the 6th beat four *compases* later. You will notice that 7, 8, 9, 10, 11 and 12 are filled in by a *rasgueo* pattern.

To demonstrate better the entrance on the twelfth beat, one *compás* of rhythm has been placed before the *falseta*. The technique used throughout is the *ayudado* (Lesson Twelve). *p* is used *apoyando* and *i, tirando.*

The following chords are to be held for the length of time indicated. Add fingers for embellishing notes without changing the chord. Two B♭ chords are used. Consult the music or *cifra* for the exact form required.



At times a note may be fingered in the above chords that is not actually required to play. In flamenco it is not uncommon to finger an entire chord and then proceed to pick out only the necessary notes therein.



The Flamenco Guitar

by JUAN D. GRECOS

Addendum

The following solo supplement contains most of the popularly played flamenco forms, utilizing all of the techniques learned in the preceding section of the book. With the knowledge and discipline already acquired, it is now possible for the student to become the performer, which is the ultimate goal to be achieved only through perseverance and painstaking study.

With the study habits already established, each solo should be read slowly and evenly at the start. The introductory explanations appearing above each composition will be helpful in establishing an appropriate mood and will lead to distinctive performance.

Instead of writing the chords out every time they are to be played, empty stems will designate that the same chord is to be repeated. In the case of the *cifra*, the strum will be indicated without any change of fingering following. This will simplify reading and help you to memorize.

Notation of Chord Names

Chord names may be indicated in one of four ways with the following differences in meaning:

1- "Am" An A minor chord is to be played with whatever technique is indicated when this appears. If an empty stem (or strum, in *cifra*) appears afterwards then the same chord is to be repeated until a new chord or melodic pattern is designated.

2- "(Am)" An A minor chord is implied or would be helpful if fingered to play the passage. e.g. arpeggio, tremolo, etc. Check the music or *cifra* for the appropriate fingering of the chord.

3- "Am (alt.)" There is some alteration of the pure form of this A minor chord that should be looked at carefully. This alteration is indicated in the music and *cifra* and should be fingered accordingly.

4- "(Am alt.)" This is an implied chord, as in No. 2 above, with the only difference being that it is an altered chord.

Abbreviated Notation

In flamenco there are frequently chord patterns that are repeated in arpeggiated form or single note repetitions, such as the *trémolo*. Reading this type of passage completely written out can be very tedious and unnecessary work. To simplify the task, the system of abbreviated notation has been formulated.

The pattern will be established by writing out the first beat, or as much as necessary. Then, the repeated note, or notes, will be represented by open beams. This is demonstrated in the *trémolo* section of the *Farruca* or the arpeggio passage in *Fandangos de Huelva.*

Study this carefully so that it is completely understood. It will save you much time in learning passages, and its concept will help you to memorize faster, too.

THE CEJILLA

The *cejilla* is a vital part of the flamenco guitarist's equipment. It is made of a piece of wood—usually rosewood or ebony—which has a string attached to it with a violin-type peg at the other end. (See illustrations.) The long, wooden part is placed on the fingerboard, the string brought around the back of the neck, and the peg tightened in the hole which holds the *cejilla* securely in place and presses the strings down firmly. Its function is that of changing the key to accommodate a singer or to raise the pitch, thereby making the sound more brilliant. It is not intended to make playing easier, but rather to afford the guitarist free use of the open strings without being limited by the use of barre chords. The folk-type *capos*—the metallic or elastic varieties—do the same job as the *cejilla*. However, they are tabooed by flamenco guitarists, who consider them to be untraditional, modern contraptions.

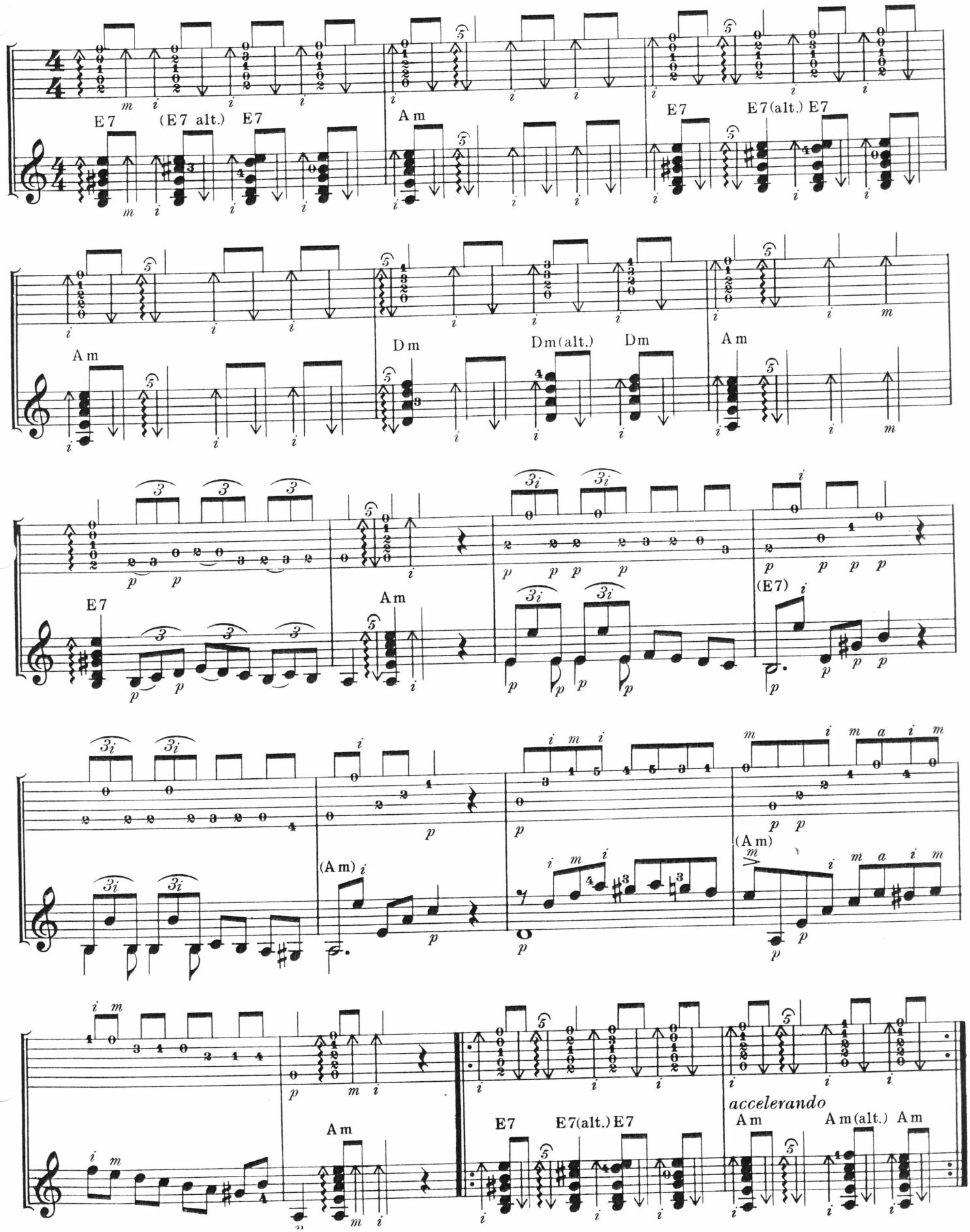
In performance, a *cantaor* may be heard to say to the guitarist, "Al cuatro." This plainly refers to the fact that he wishes the *cejilla* to be placed on the fourth fret for the number he is about to sing.

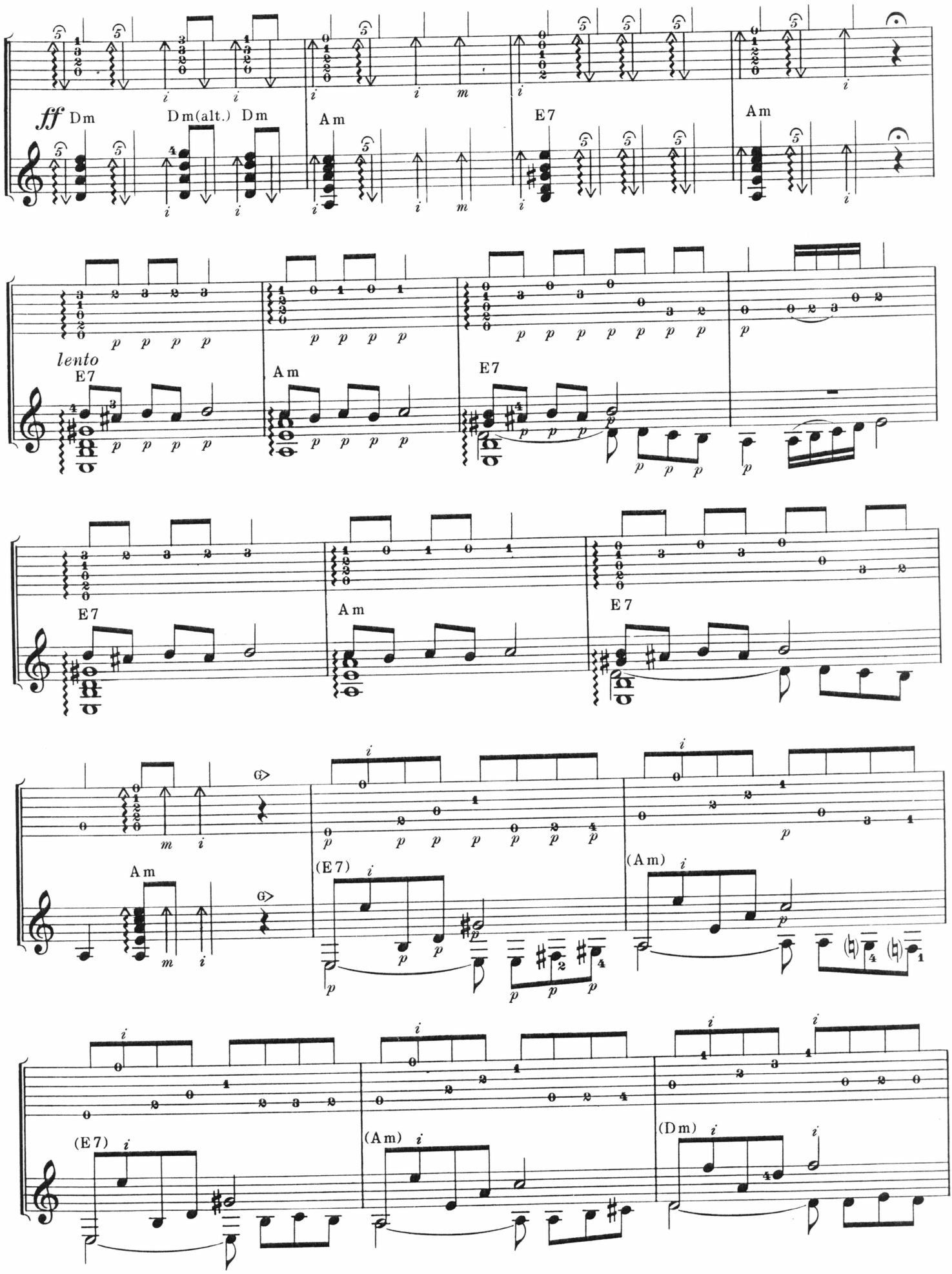
Farruca

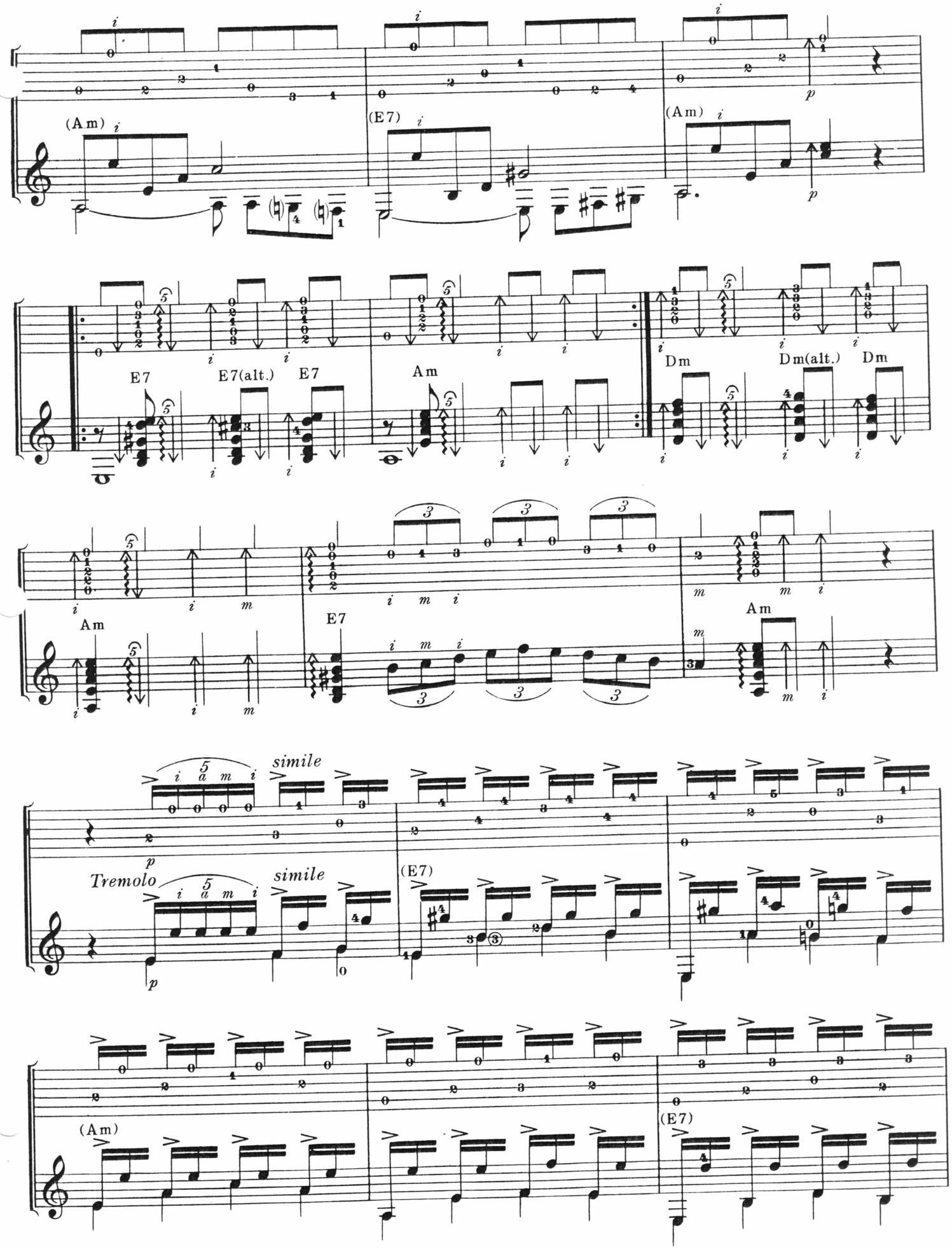
The *Farruca* is a very strong dance number with a very marked rhythm. It is frequently interpreted in a costume related to horseback riding. It is most commonly played in the key of A minor, though some guitarists have played it in E minor. The latter instance is rare.

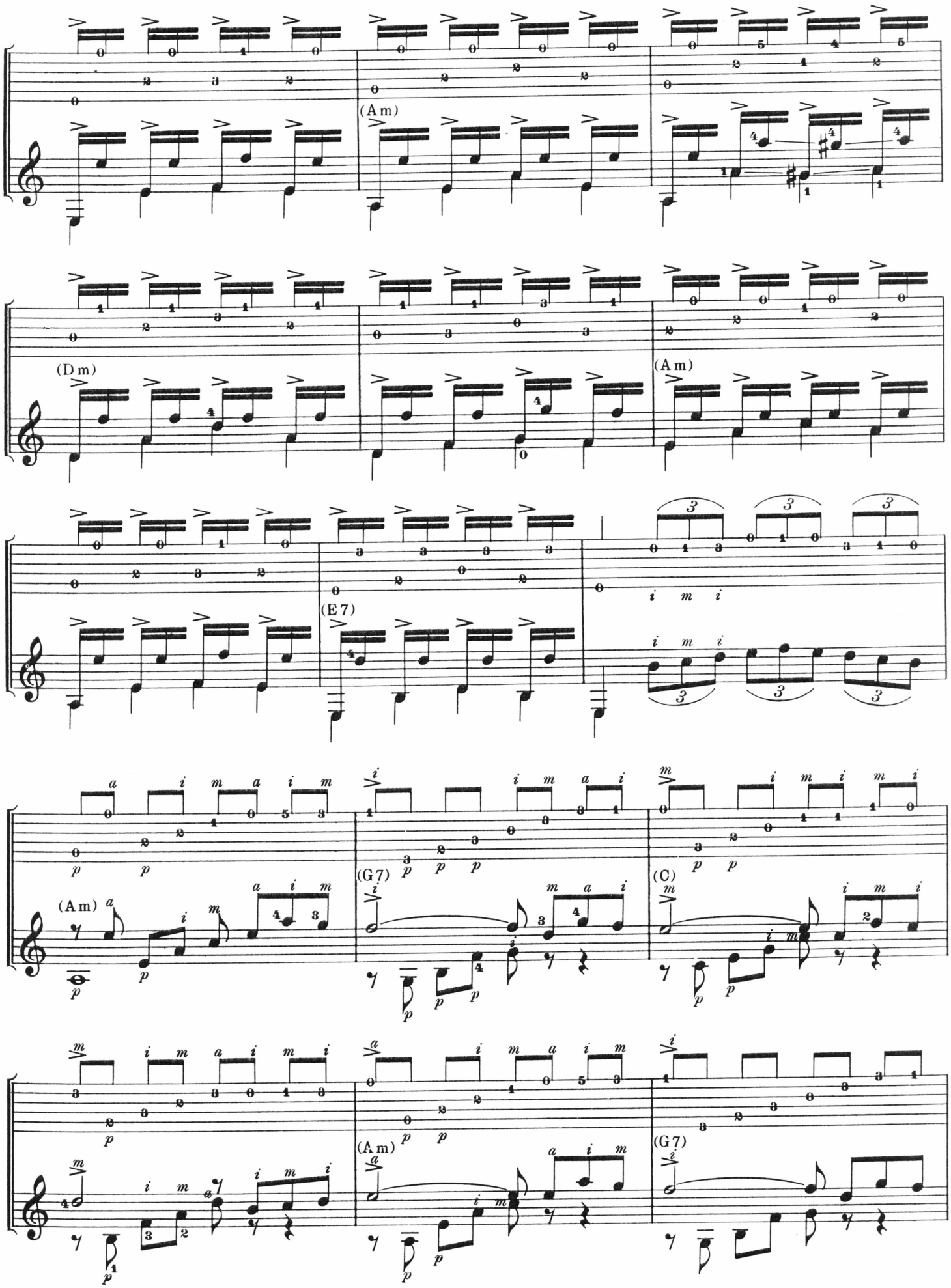
A characteristic of the *Farruca* is that it does not maintain a constant tempo throughout. There are many passages that begin slowly, gradually build up in both speed and strength, and finally end with a *desplante* (a set closing phrase). There is a *cante* for the *Farruca* which has become obsolete. It may be heard in a private gathering, but rarely in professional presentations.

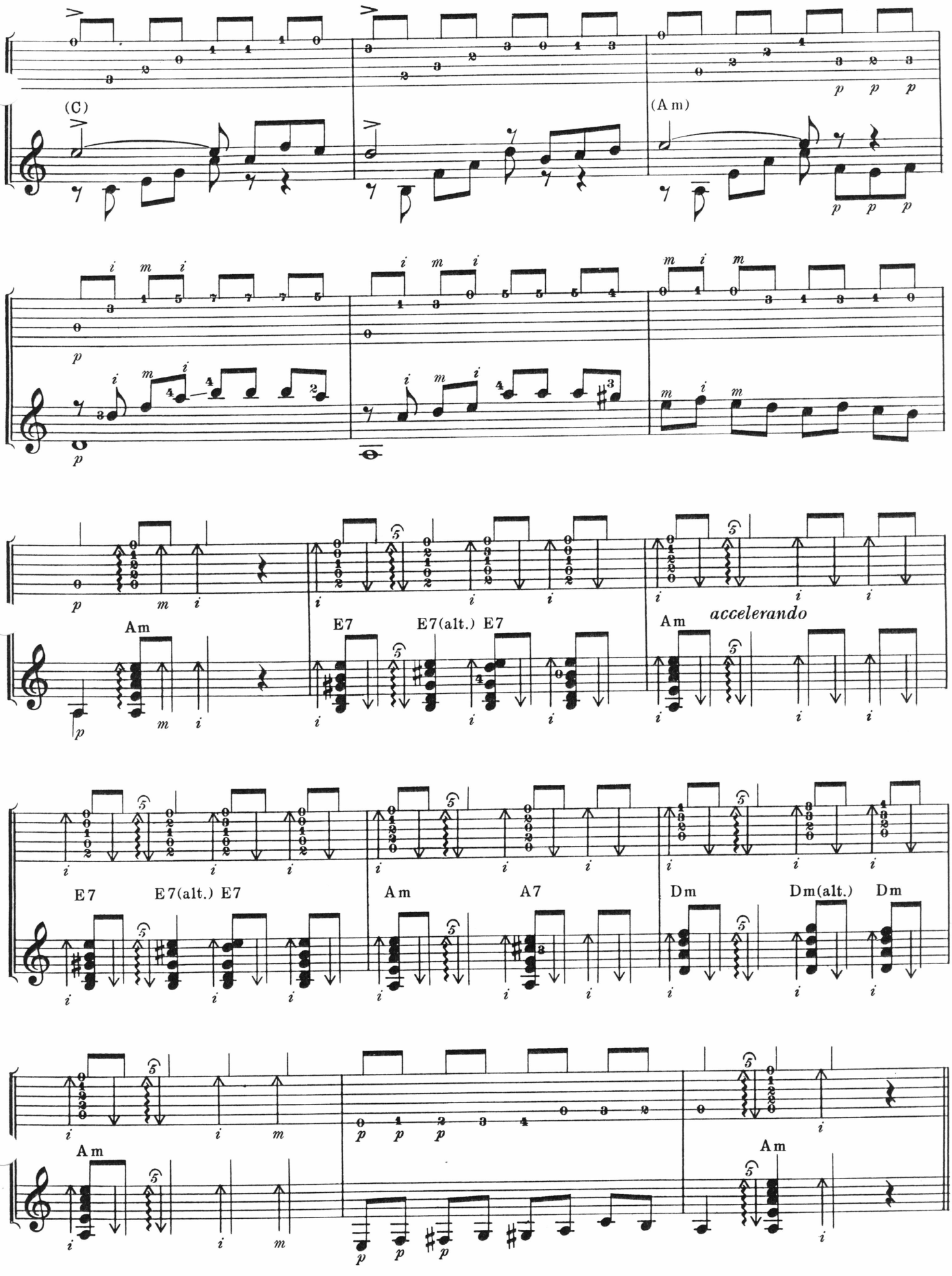
FARRUCA


E7
(E7 alt.)
E7
Am
E7
E7(alt.)
E7
Am
Dm
Dm(alt.)
Dm
Am
E7
Am
(E7)
(Am)
(Am)
Am
E7
E7(alt.)
E7
accelerando
Am
Am(alt.)
Am


ff Dm
Dm(alt.)
Dm
Am
E7
Am
lento
E7
Am
E7
E7
Am
E7
Am
(E7)
(Am)
(E7)
(Am)
(Dm)


(Am)
(E7)
(Am)
p
E7
E7(alt.)
E7
Am
Dm
Dm(alt.)
Dm
Am
E7
Am
simile
Tremolo
simile
(E7)
(Am)
(E7)


(Am)
(Dm)
(Am)
(E7)
(Am)
(G7)
(C)
(Am)
(G7)


(C)
(A m)
Am
E7
E7(alt.) E7
Am
accelerando
E7
E7(alt.) E7
Am
A7
Dm
Dm(alt.)
Dm
Am
Am

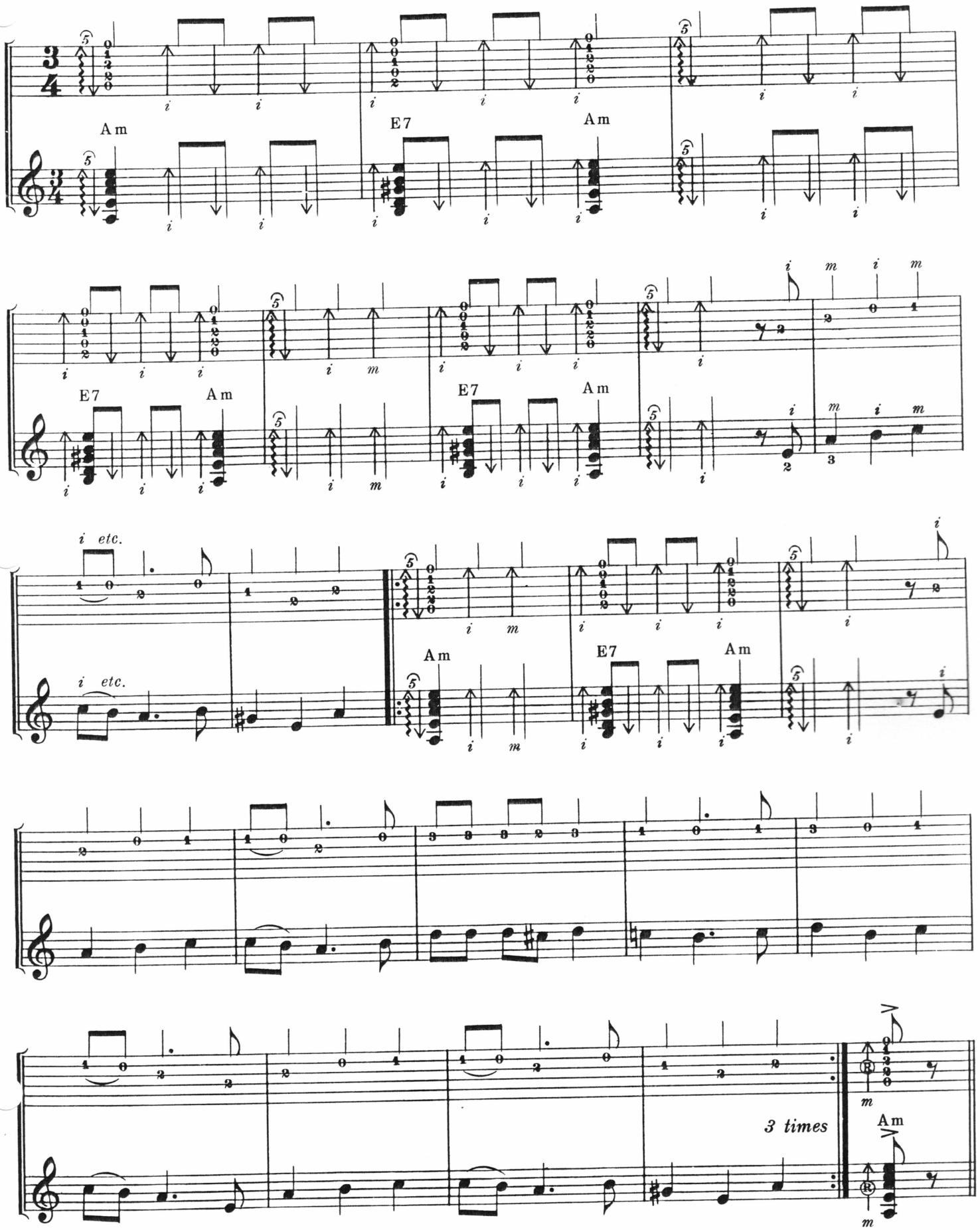
Sevillanas

Sevillanas is a gay flamenco form in $\frac{3}{4}$ time. Though most commonly interpreted, in a folk sense, by the people of Sevilla, it is found in the repertoire of nearly every Spanish dance company. It is played, danced and sung, and is said to be derived from the classical Spanish dance, *Seguidillas Manchegas*.

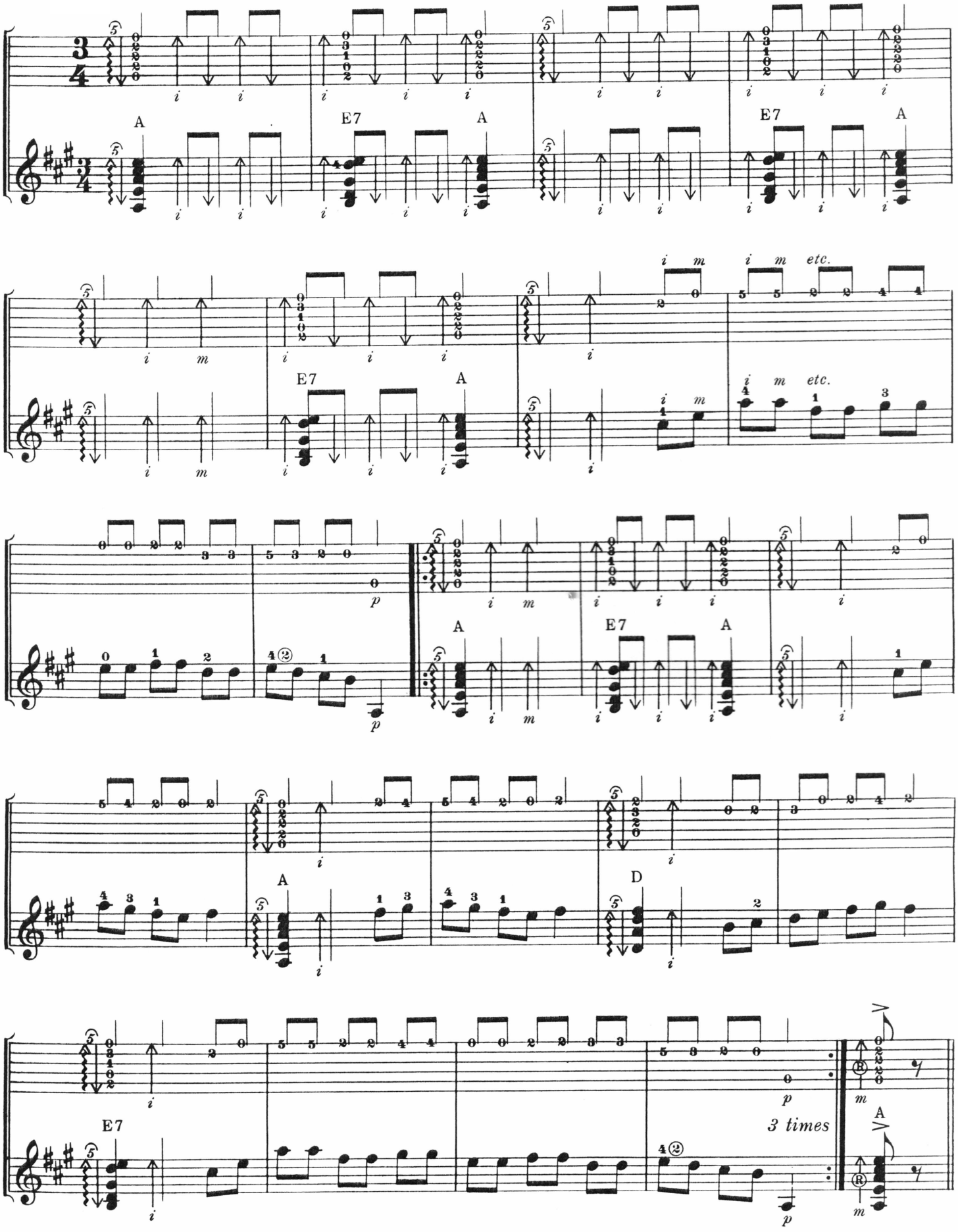
Sevillanas is performed at a bright tempo and follows an unalterable pattern of phrase lengths and repeats. It is begun with an introductory melodic passage called the *salida* and is followed by a longer melody called the *copla*. The *copla* is played three times. At the end of the third time the tonic chord is played and damped with the right hand to cause a sharp, percussive ending.

Sevillanas may appear in a variety of major and minor keys.

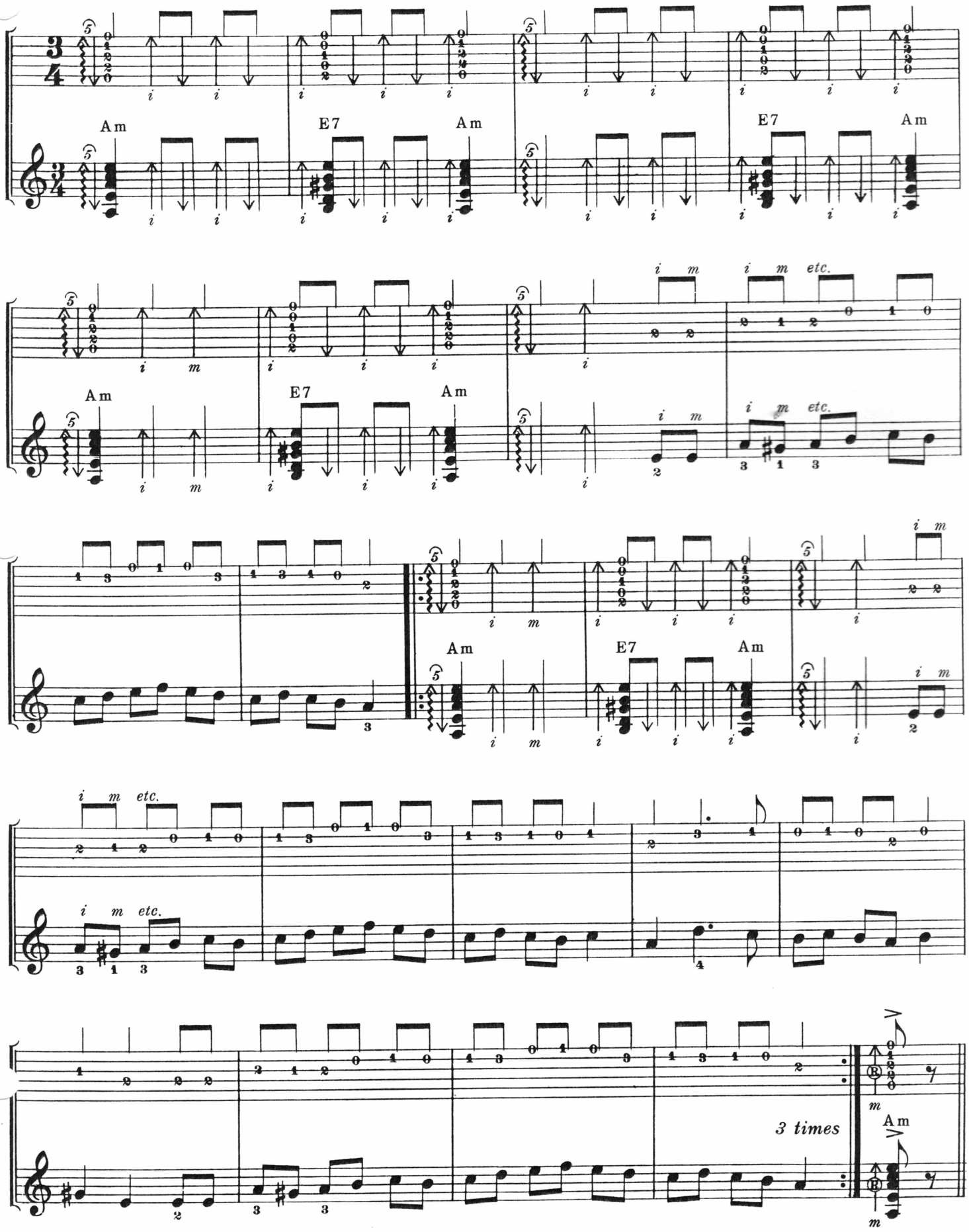
SEVILLANAS (A minor)



SEVILLANAS (A Major)

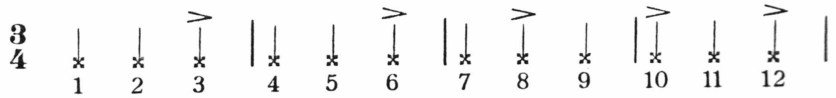


SEVILLANAS (A minor)

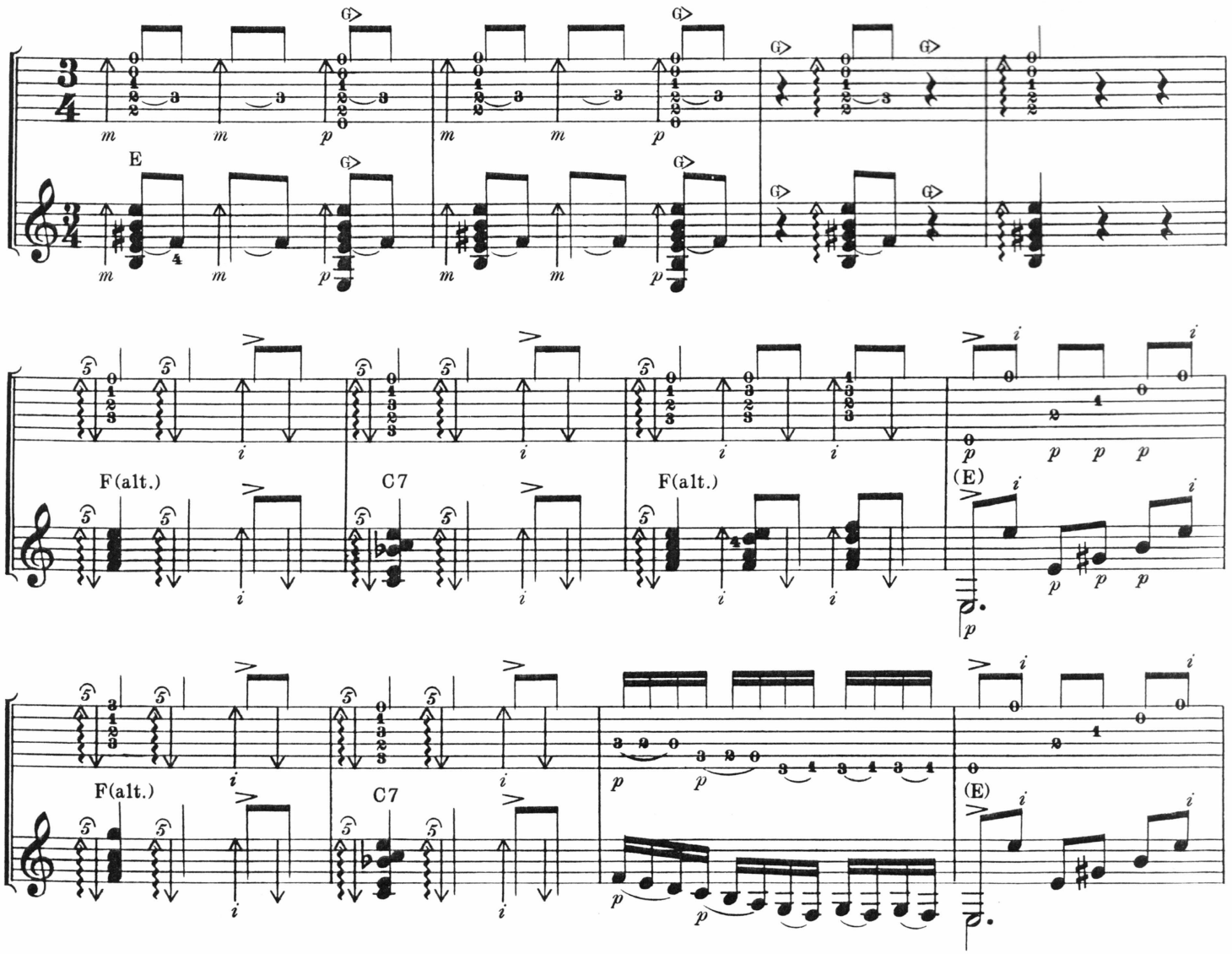


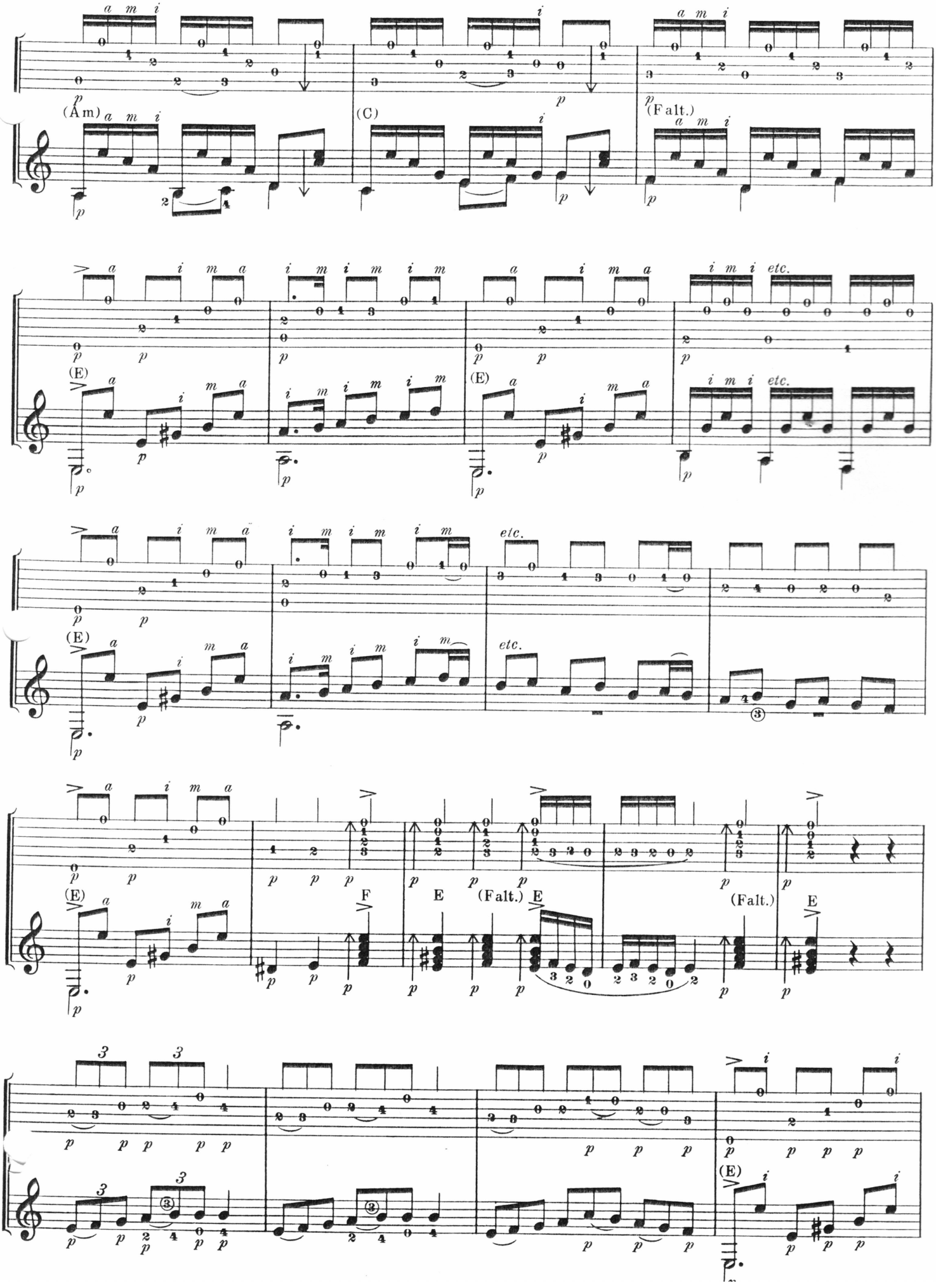
Soleares

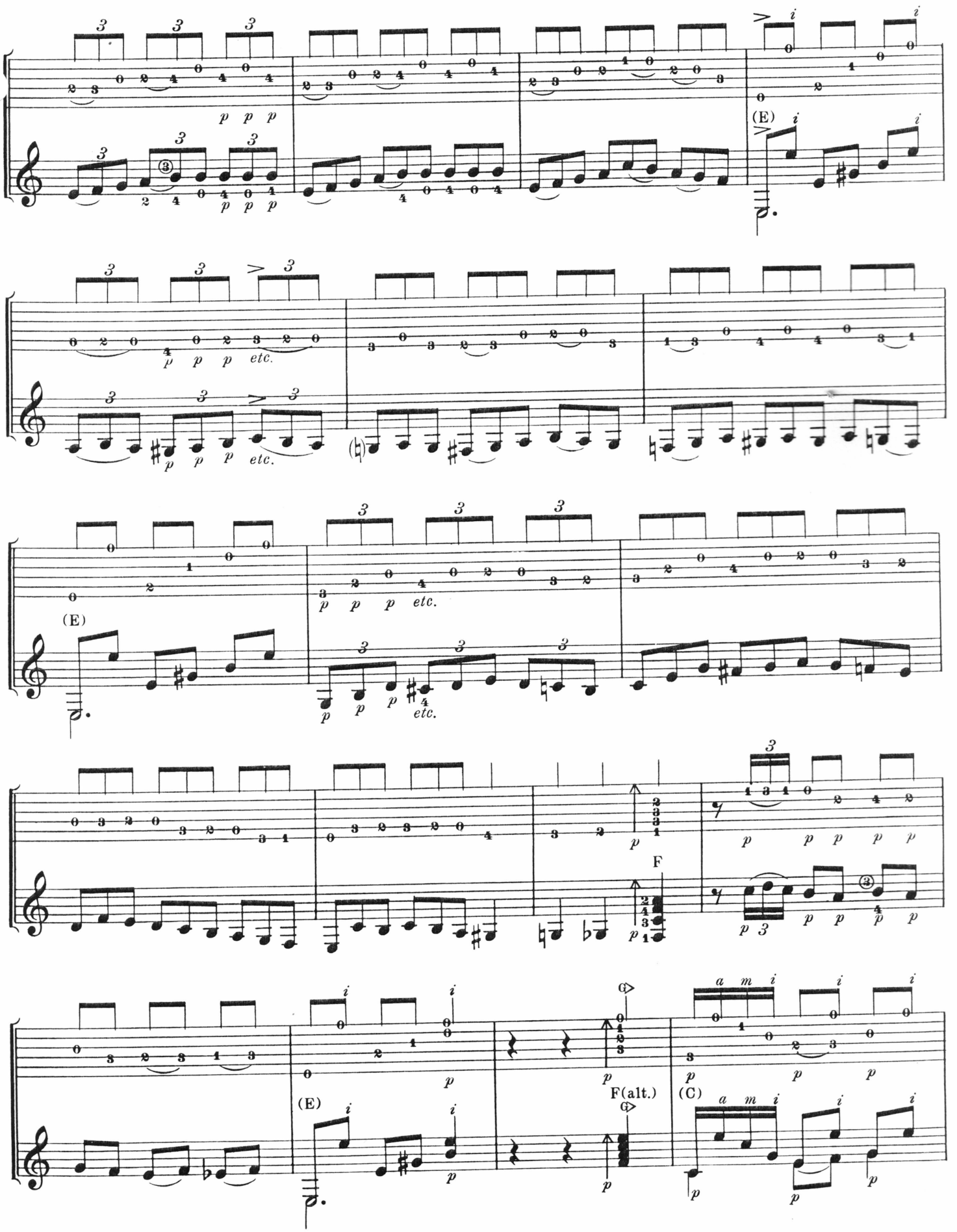
Soleares is also referred to as *Soleá*. Its name is derived from the Spanish word *soledad,* meaning loneliness. It is unanimously acknowledged by flamencologists that *Soleares* is the "Mother" of flamenco. Its tonal progressions, as well as its rhythmic pattern, are found in numerous other flamenco forms. *Soleares* is sung, played and danced. While it may be played in the key of La (tonic A Major), it is most frequently heard in Mi (tonic E Major). Musically, it is expressed in $\frac{3}{4}$ time. One phrase of *Soleares* consists of four measures of $\frac{3}{4}$ time with the accents, or stresses, on the 3rd, 6th, 8th, 10th, and 12th beats. Study the example below.

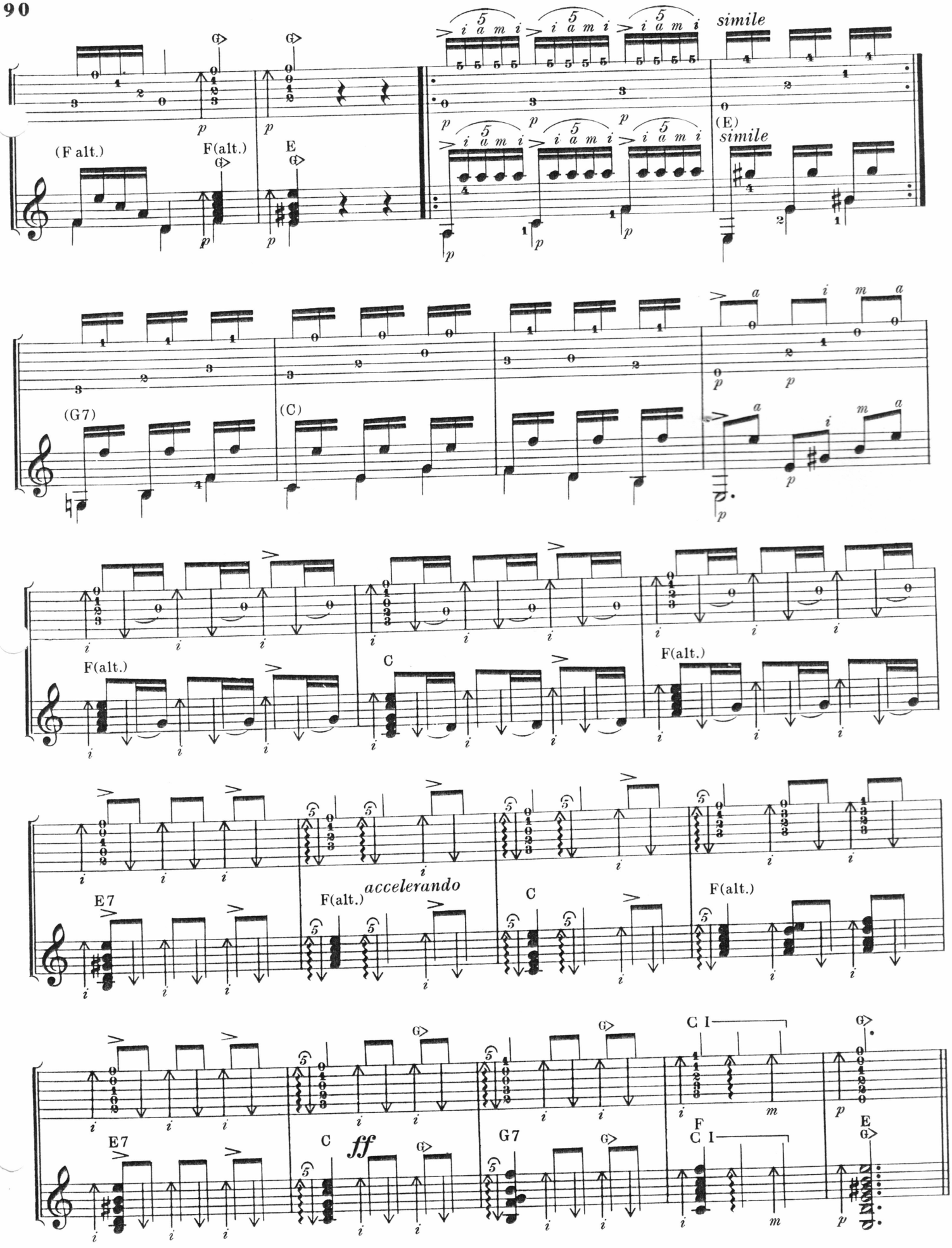


Soleares forms an integral part of any flamenco artist's repertoire whether he be a singer, dancer or guitarist.




(Am)
(C)
(Falt.)
(E)
etc.
F
E
(Falt.)


(E)
etc.
F
F(alt.)
(C)

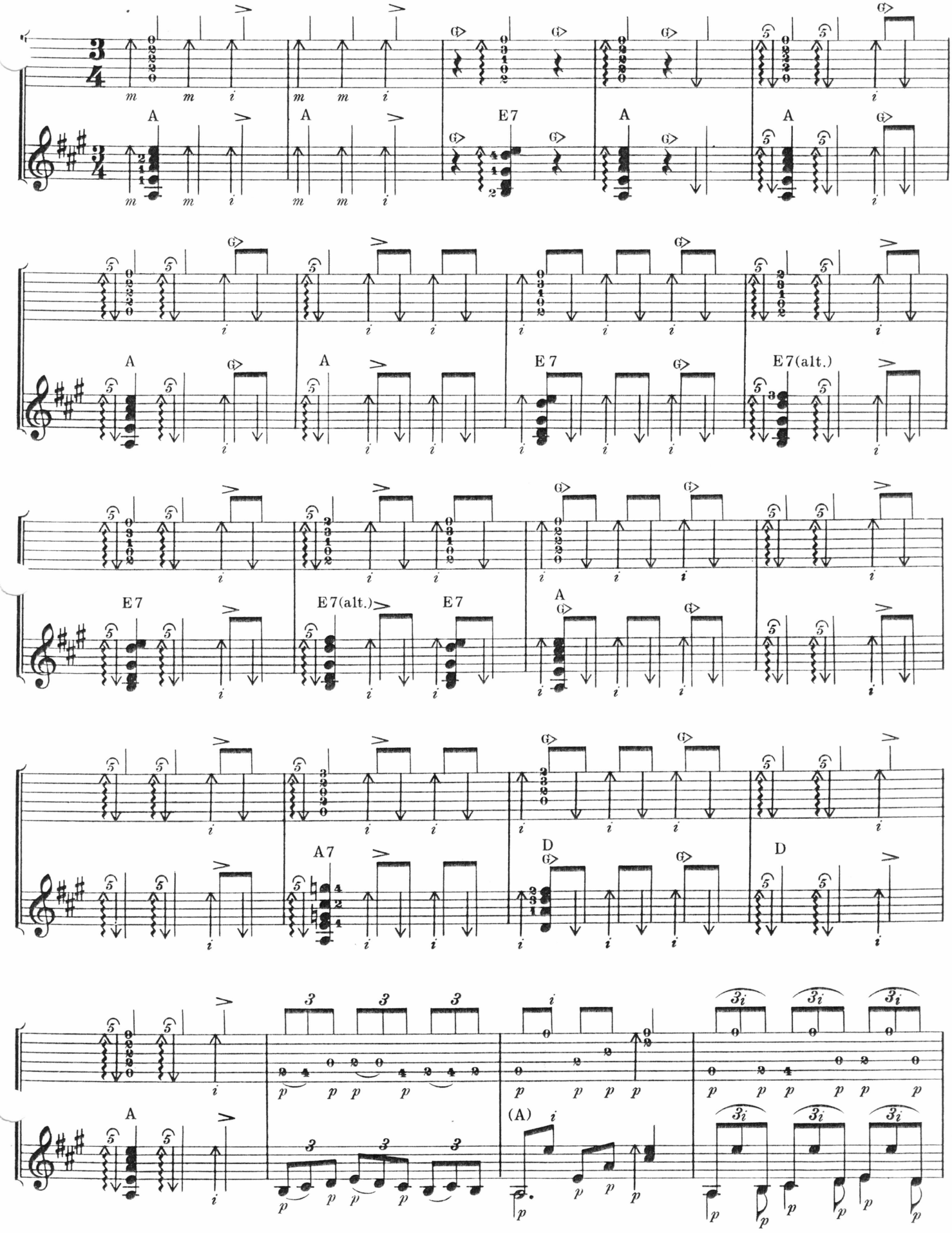

(F alt.)
F(alt.)
E
simile
(E)
simile
(G7)
(C)
F(alt.)
C
F(alt.)
E7
F(alt.)
accelerando
C
F(alt.)
E7
C
ff
G7
C I
F
C I
E

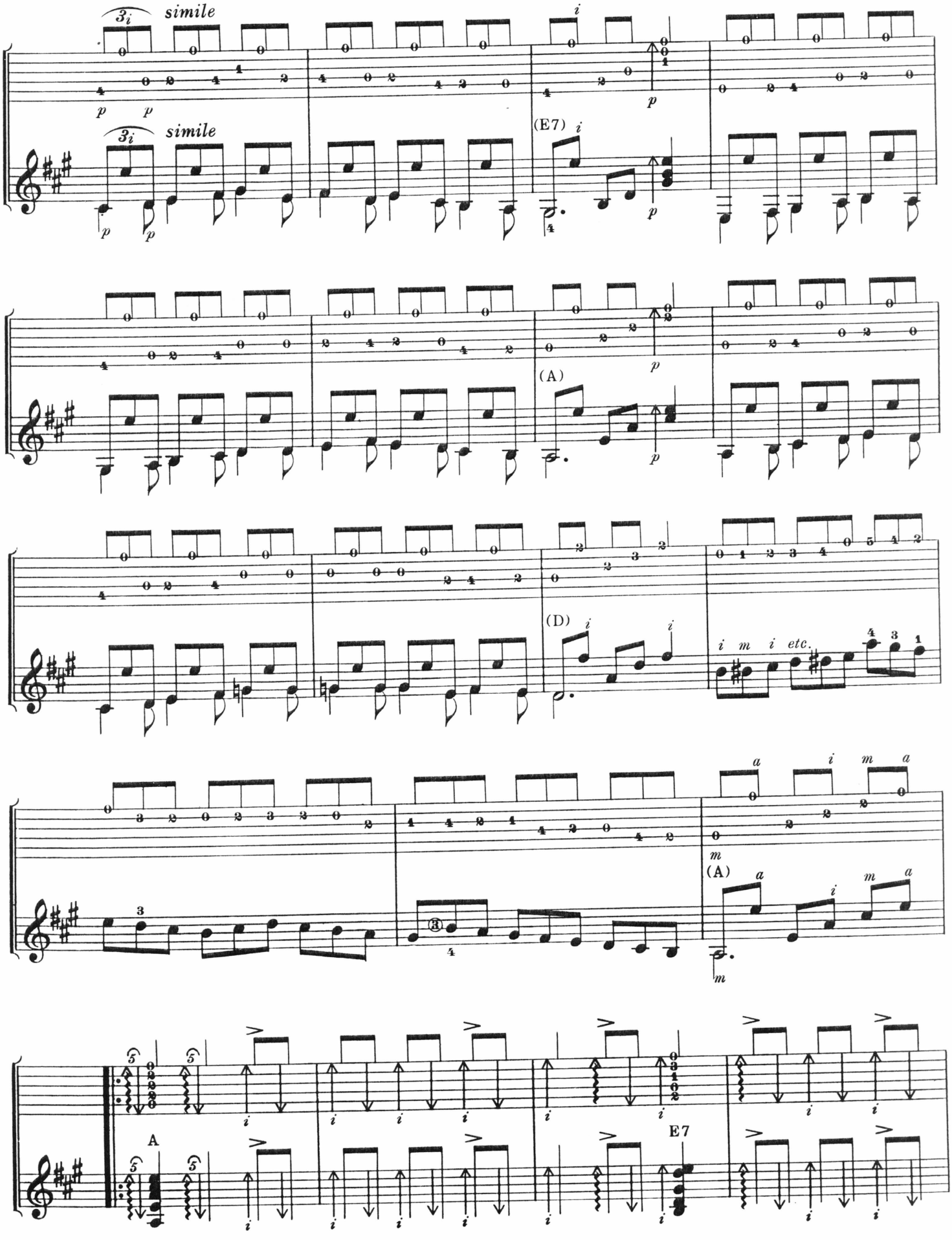
Alegrías (La)

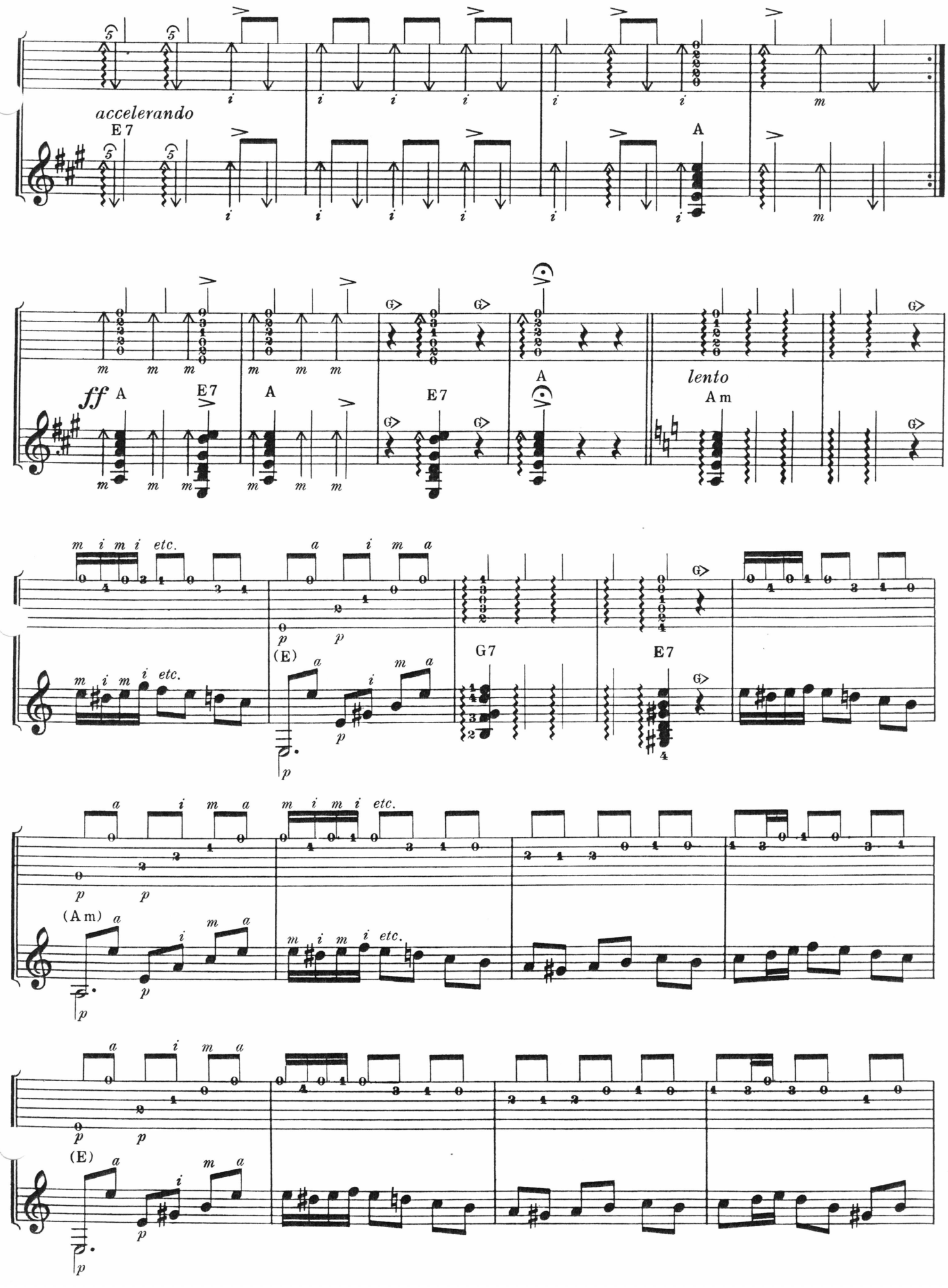
Alegrías is a light, moving flamenco form that ofttimes mirrors its name, "happiness." It is always begun and ended in a major key, though it may modulate to minor keys within the piece. *La Mayor* (A Major) and *Mi Mayor* (E Major) are the most common keys.

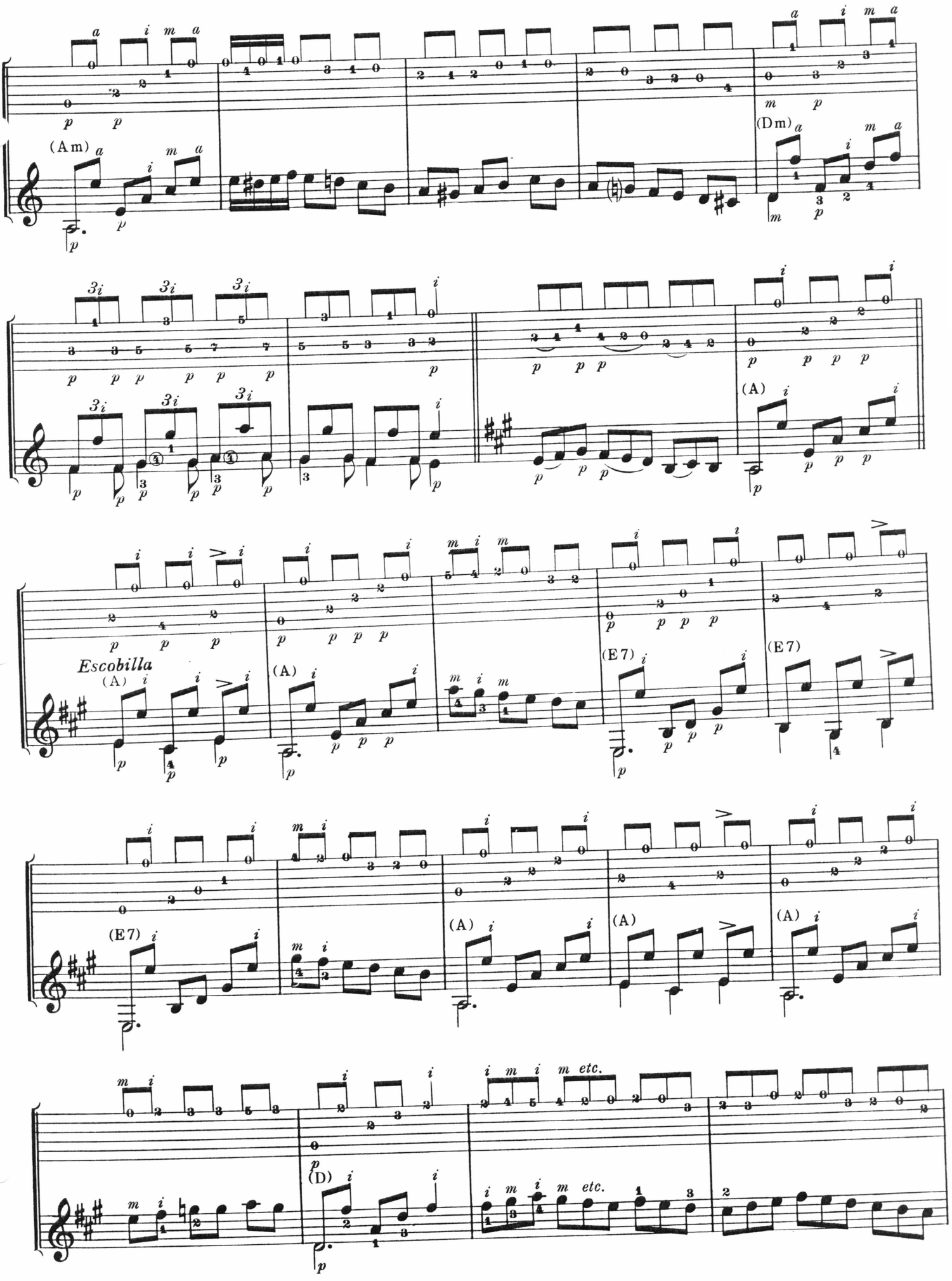
In *Alegrías* there is a slow melodic passage, in the relative minor key, after the first section. This passage is referred to as the *silencio* or simply, the *falseta.* Another important component of this form is the *escobilla.* This section generally consists of a series of melodic and arpeggio patterns based on the tonic and dominant 7th chords. These chords are alternated, changing at the end of each *compás,* for an indefinite number of repetitions. When danced, the *escobilla* serves as an opportunity for the dancer to demonstrate his virtuosity and sensitivity with syncopated and often, very intricate heelwork. Nowadays, it has become common to end *Alegrías* with *Bulerías.* In our case we have chosen a more traditional path and end *Alegrías "por Alegrías."*

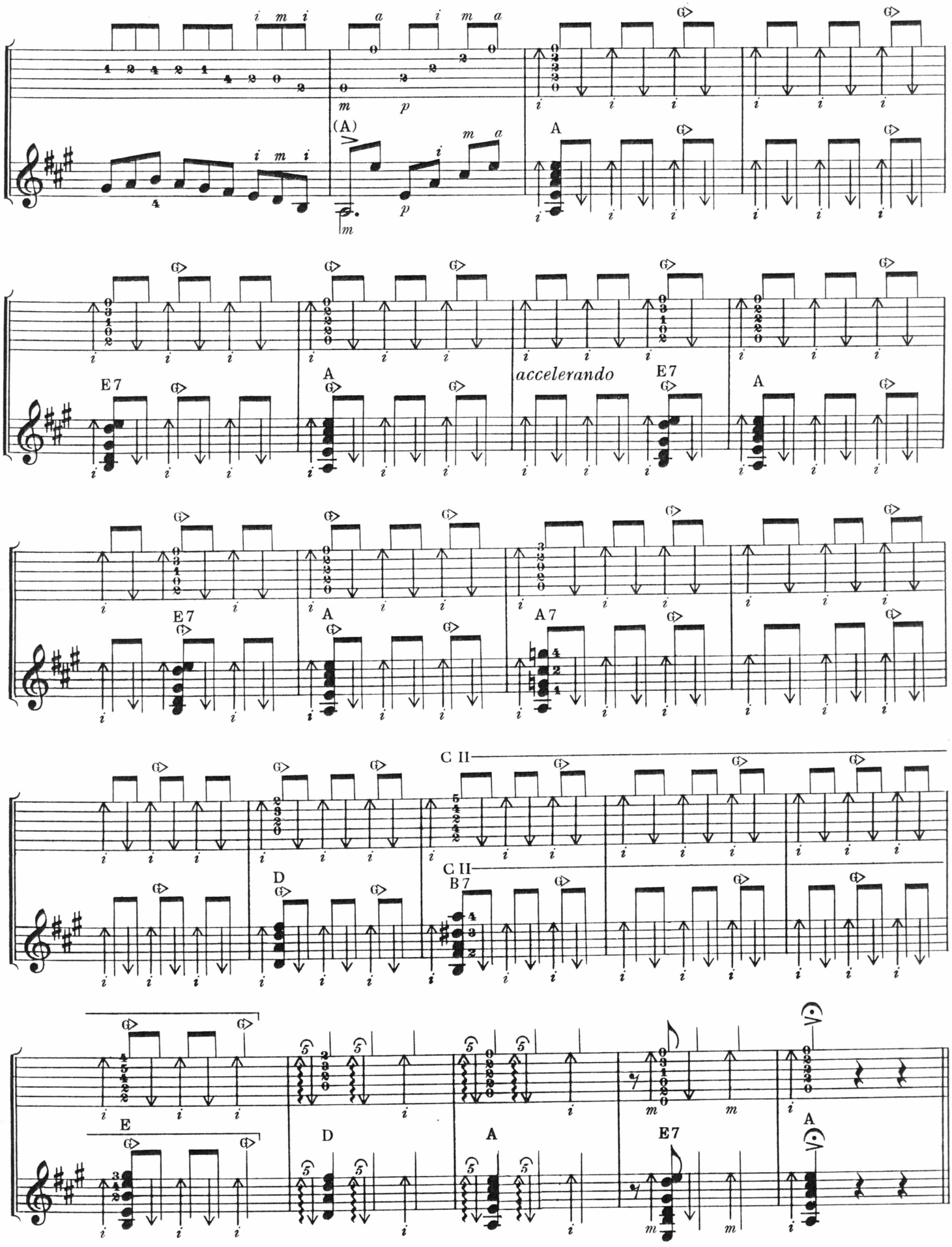
ALEGRÍAS - LA (A Major)




simile
simile
(E7)
(A)
(D)
i m i etc.
(A)
A
E7


accelerando
E 7
A
ff
A
E7
A
E7
A
lento
Am
G7
E7
(E)
(Am)
(E)
etc.

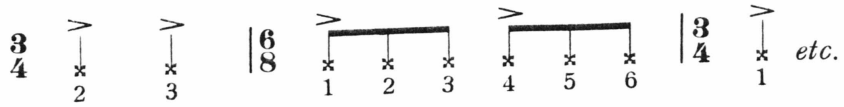

(Am)
(Dm)
(A)
Escobilla
(A)
(A)
(E7)
(E7)
(E7)
(A)
(A)
(A)
(D)
m etc.
m etc.


(A)
A
E7
accelerando
A7
D
C II
B7
E

Siguiriyas

Siguiriyas epitomizes the term *cante jondo* (profound song). It is a deep, moving form which creates a reverent and tragic mood, whether sung, danced or played. The *compás* is very marked and more deliberate than in other forms. It is played in La (tonic A Major).

Musically, the most outstanding factor in *Siguiriyas* is the notation of its inflexible *compás*. It is a mixture of $\frac{3}{4}$ and $\frac{6}{8}$.



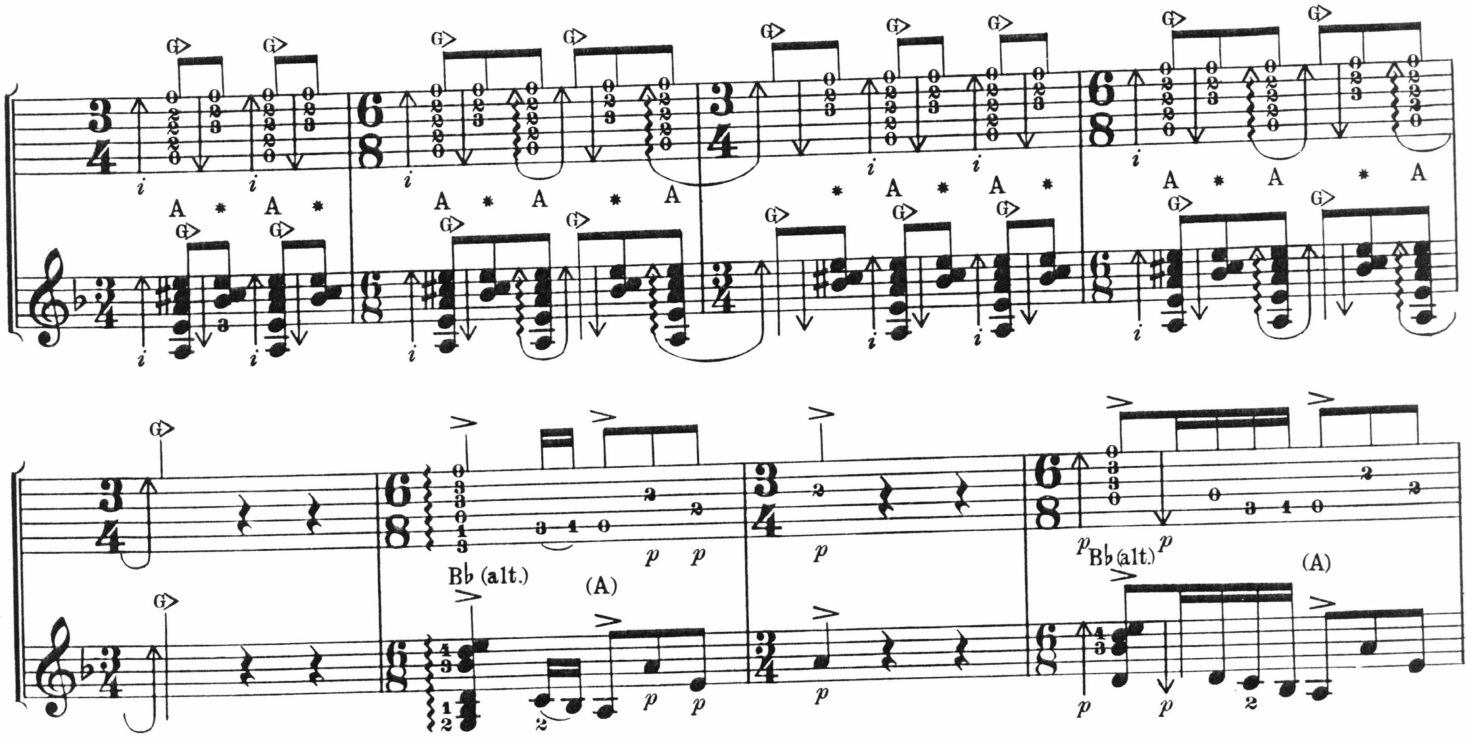
These two time signatures alternate constantly throughout the piece and all rhythm and melody must conform to this pattern. If there is any breach of this rule the result will be *fuera de compás* (out of rhythm).

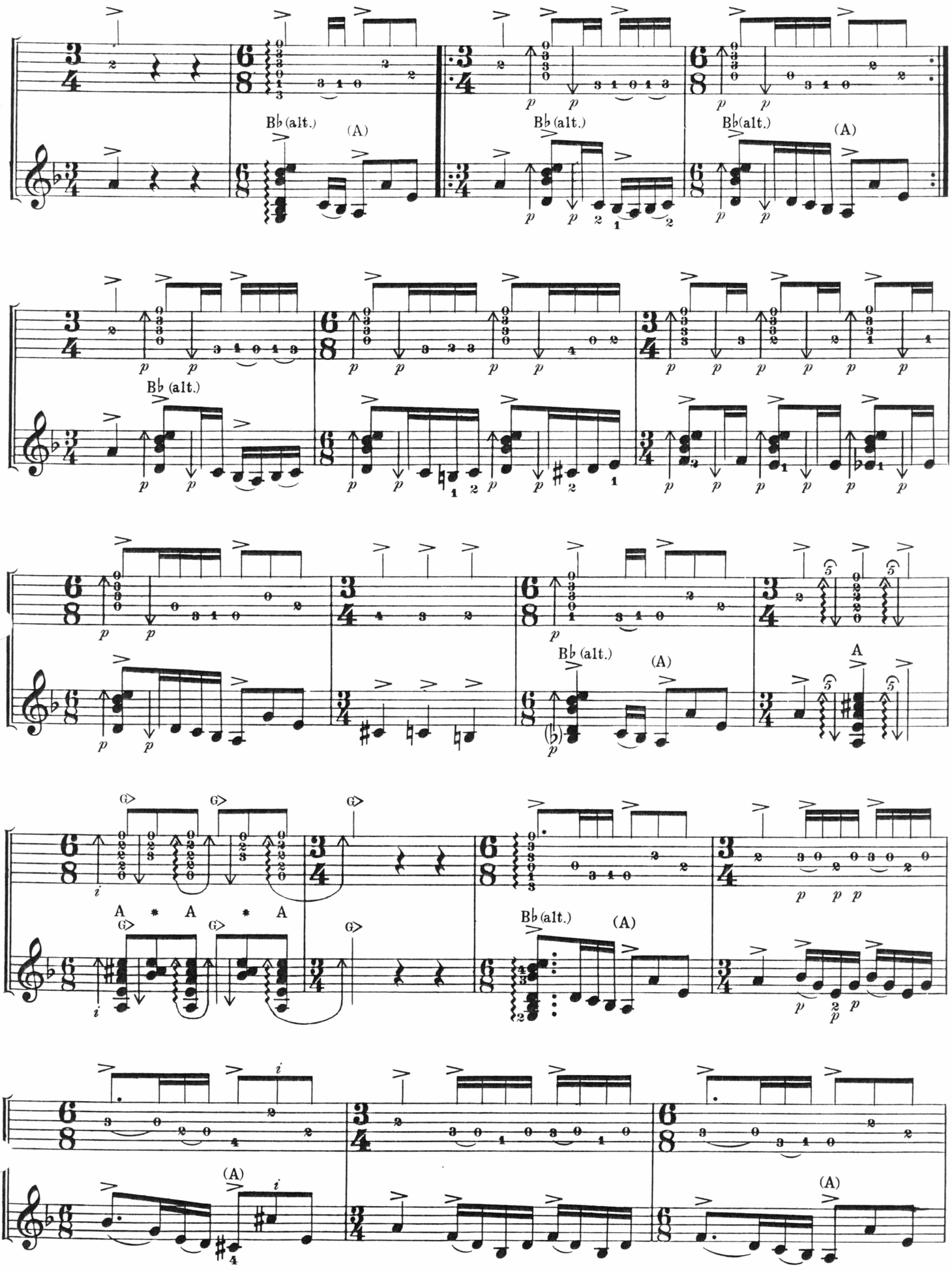
In playing *Siguiriyas* there are innumerable passages, both rhythm and arpeggio, which are based on the A Major chord. When these extended passages appear the result will be smoother if the chord is held as long as possible, not being lifted until absolutely necessary.

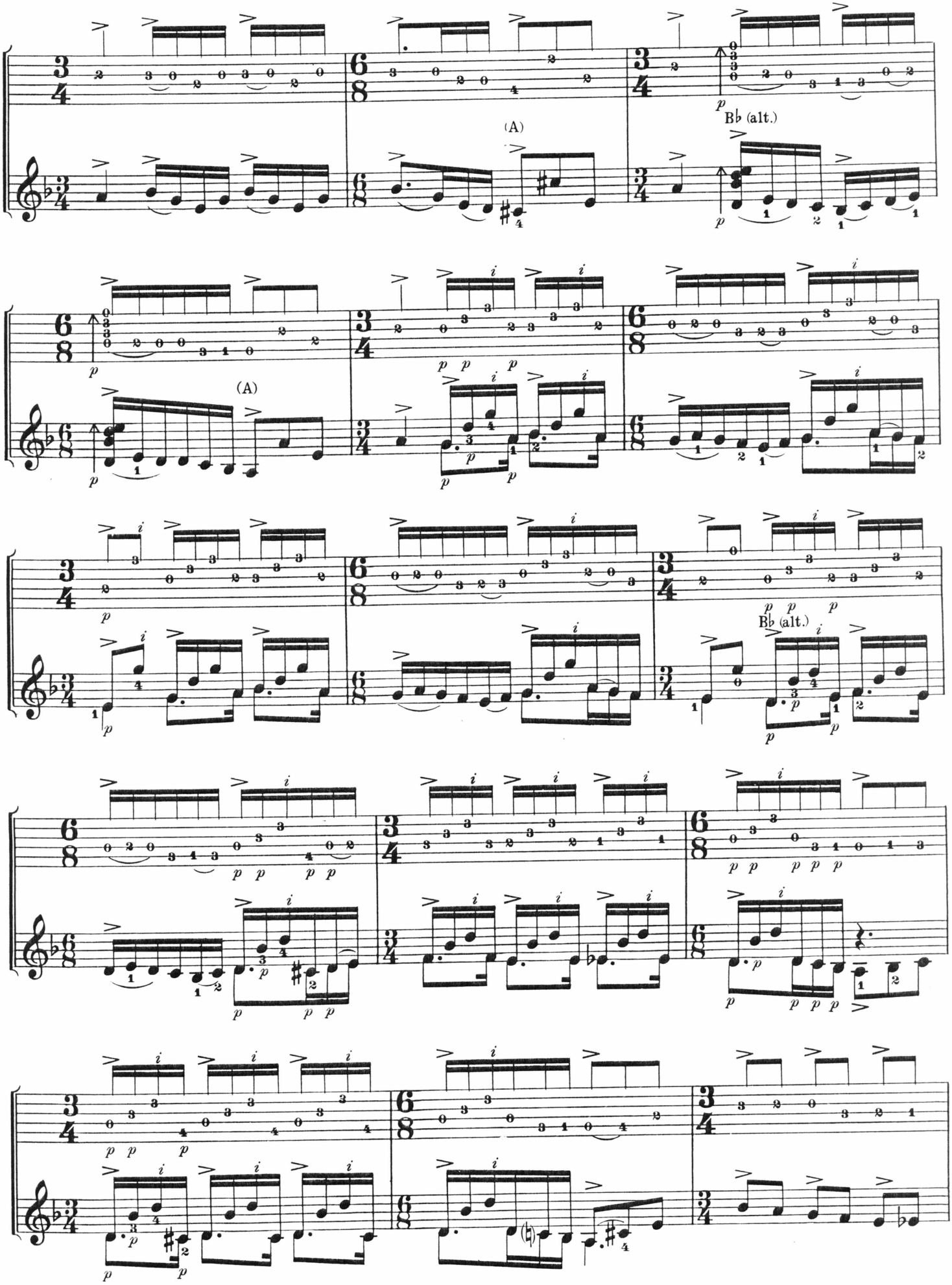
For the purposes of conciseness and ease of reading, the asterisk (*) will designate an A (alt.) in the appropriate rhythm passages. When these passages appear, *do not lift the A chord*, but rather add and remove the 3rd finger from the note Bb (3rd fret, 3rd string) as necessary.

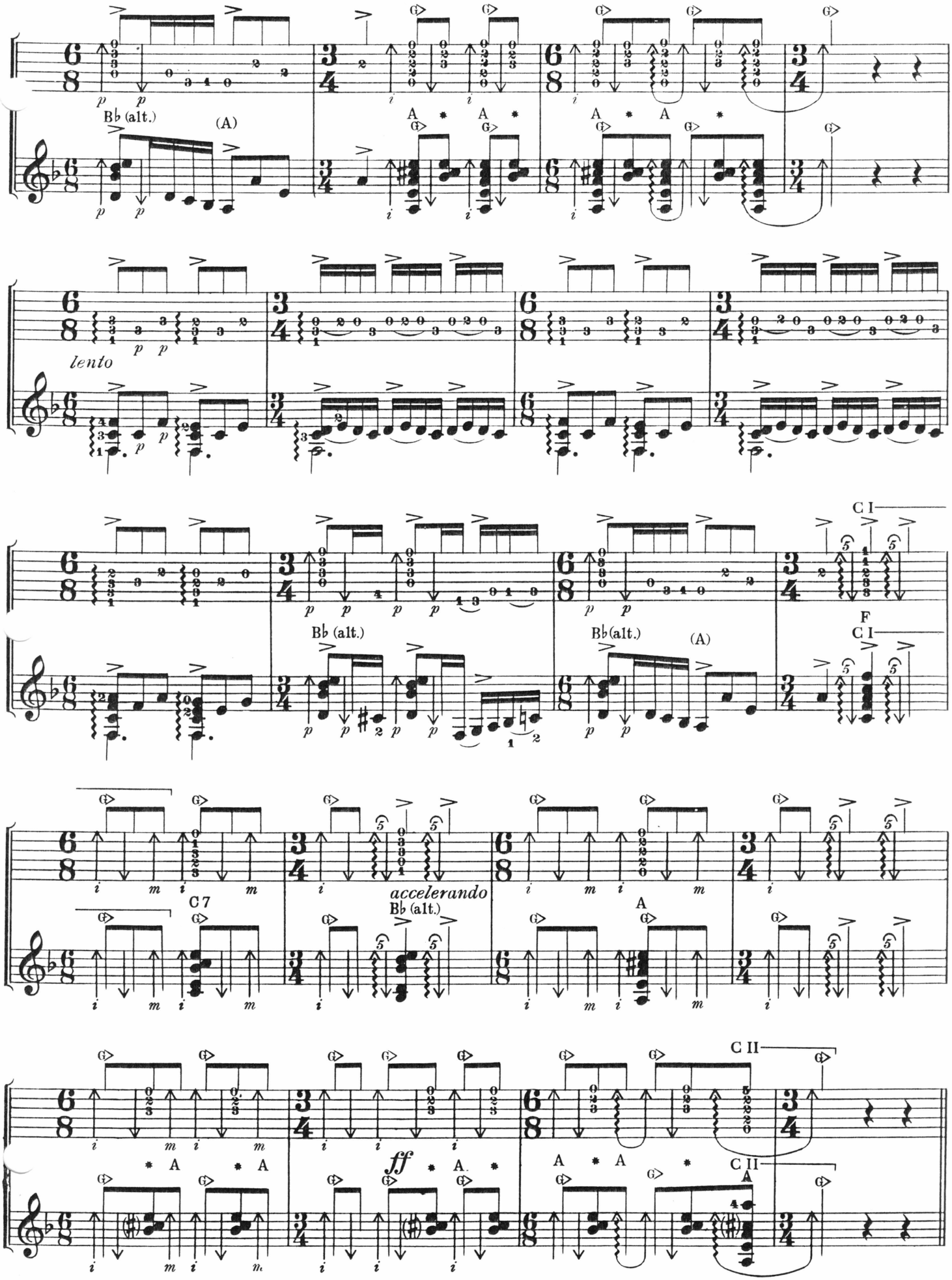
The following symbol appears frequently in *Siguiriyas*. It is merely the basic *rasgueado* ( ) stretched over two beats. Study the musical comparison.

It must be made clear that the sound of both is identical. The only difference lies in the notation.




B♭ (alt.)
(A)
A
G
i

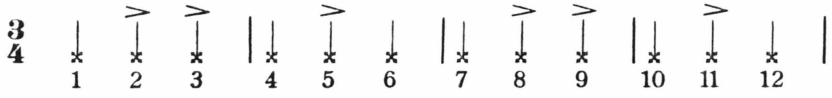

(A)
B♭ (alt.)
(A)
B♭ (alt.)


B♭ (alt.)
(A)
lento
C I
F
C I
B♭ (alt.)
B♭ (alt.)
(A)
C 7
accelerando
B♭ (alt.)
A
C II
ff
C II

Fandangos De Huelva

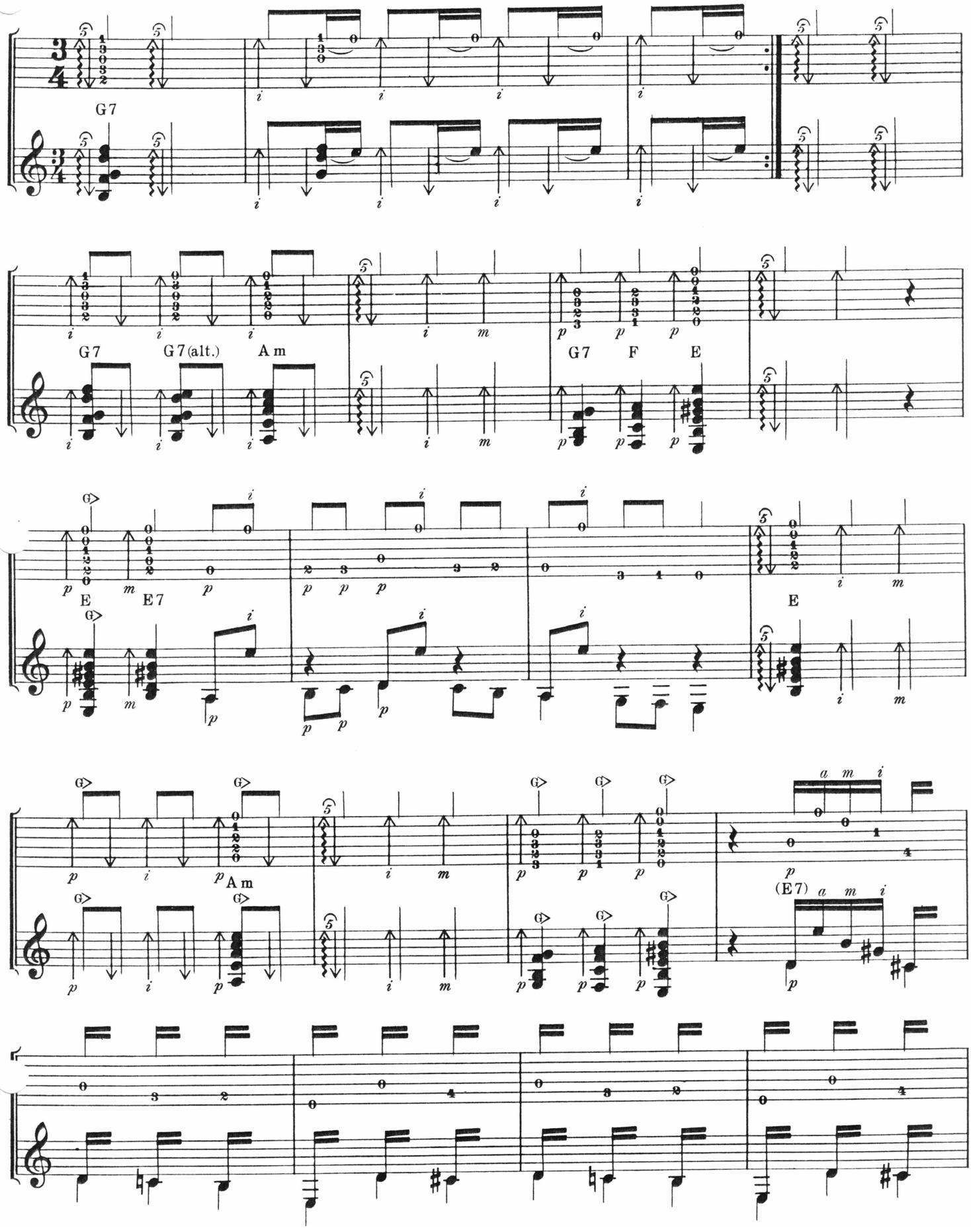
Fandangos de Huelva is *cante chico.* The harmonic structure of its *copla* is similar to *Verdiales* and, likewise, it may be sung, danced and played. Its melody is constant, relying on a limited number of fixed forms, and its lyrics are usually of a philosopical or humorous nature. *Fandangos de Huelva* enjoys a great deal of popularity.

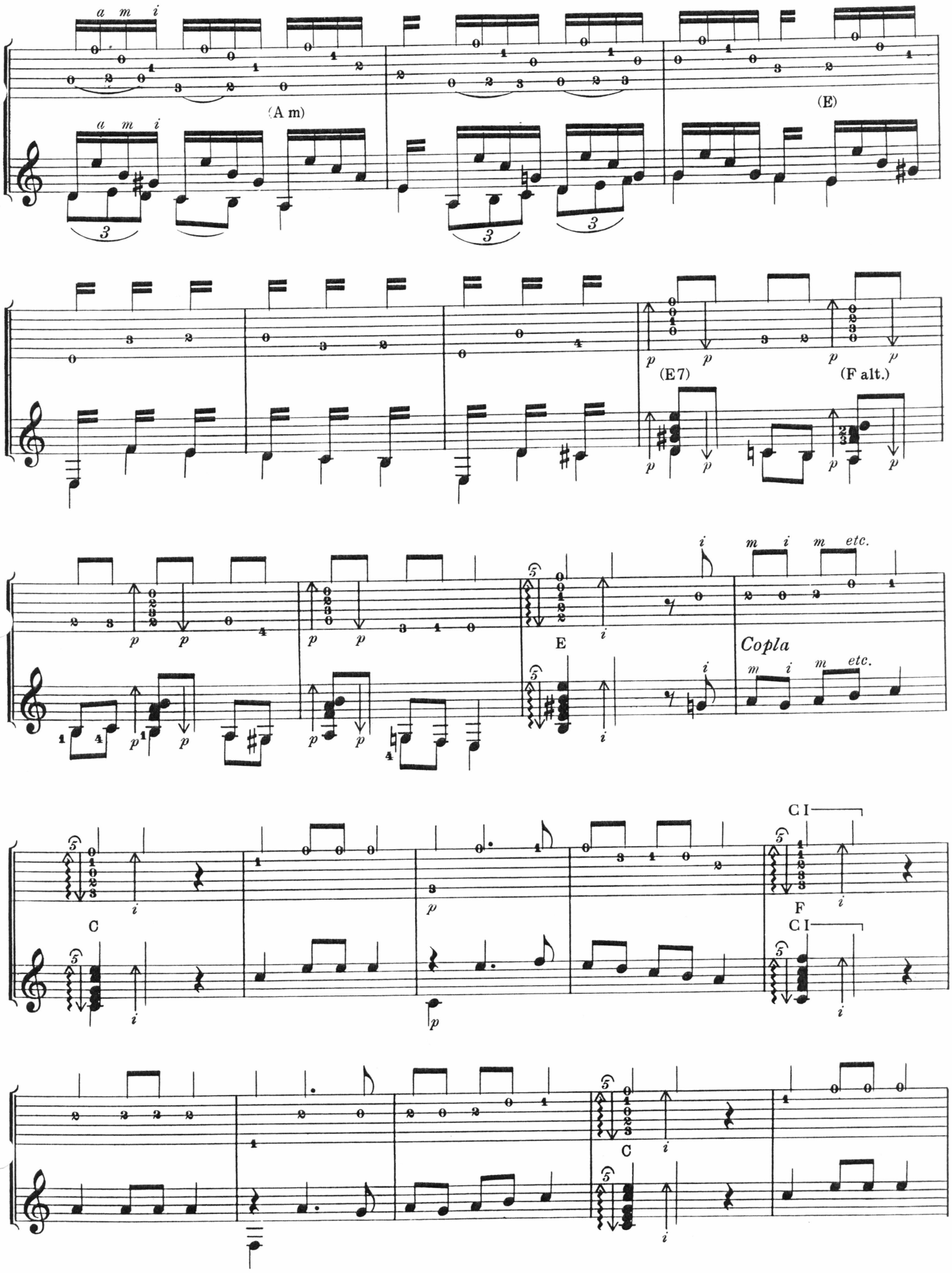
In addition to *paseillo* and *copla, Fandangos* is rich in *falsetas* for the guitarist, employing a wide range of techniques. The basic accents for *Fandangos* lie within a 12-beat phrase (4 measures of $\frac{3}{4}$) and are as follows:

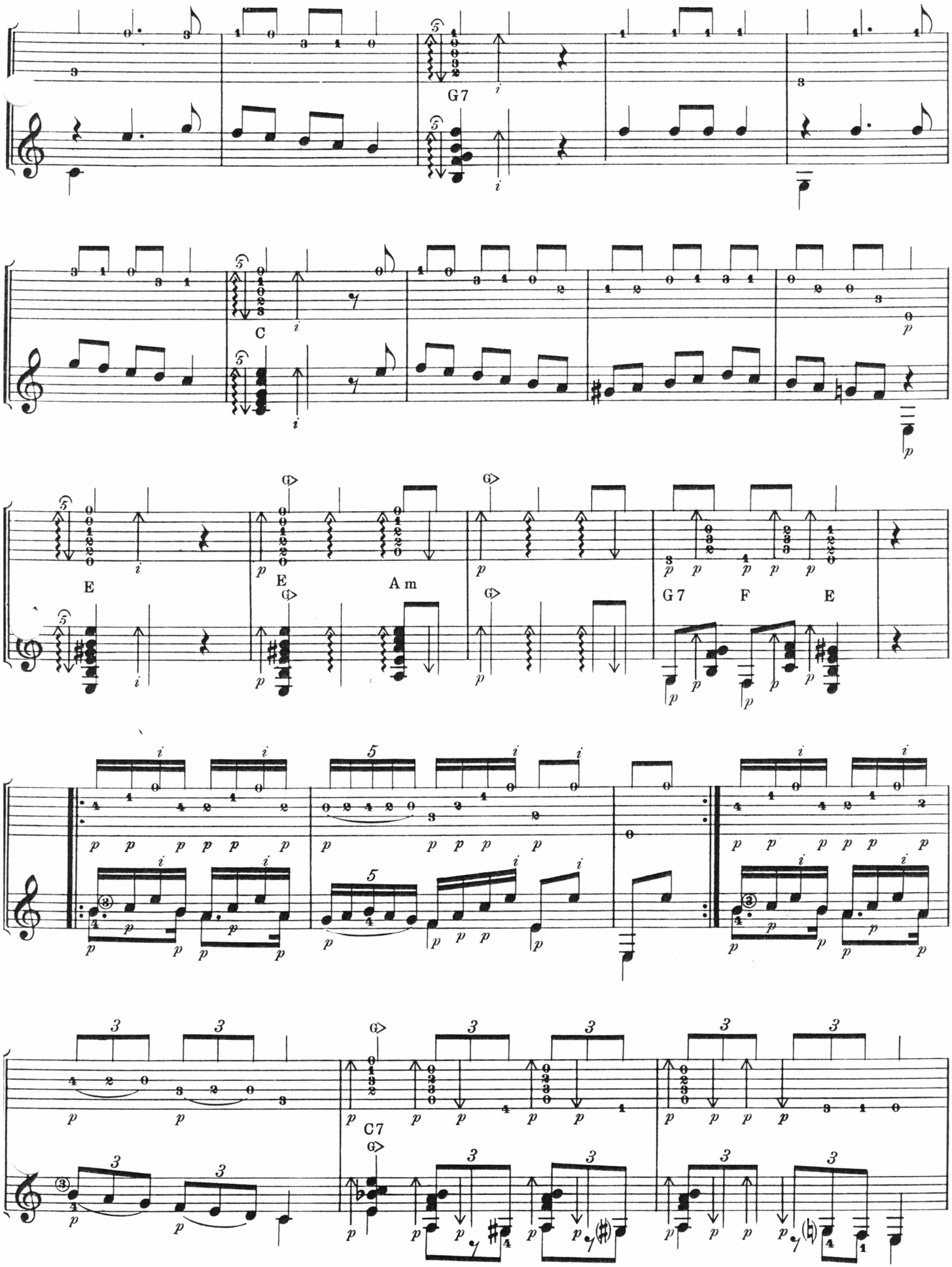


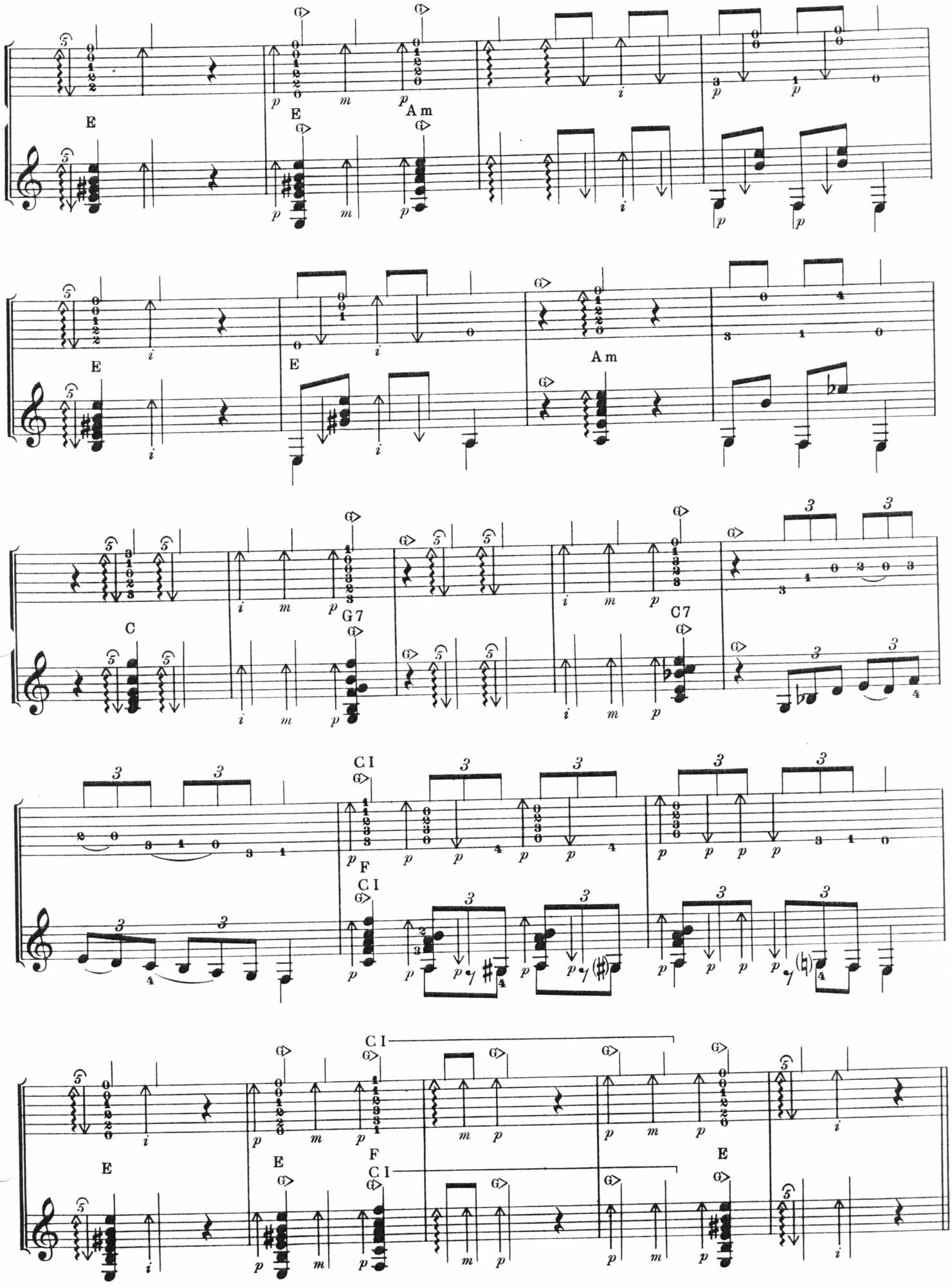
Fandangos de Huelva must be played with a constant rhythm from beginning to end. There are no breaks nor *decelerandos.*

FANDANGOS DE HUELVA




a m i
(A m)
(E)
(E7)
(F alt.)
E
Copla
m i m etc.
C
F
C I


G7
C
E
E
Am
G7
F
E
C7

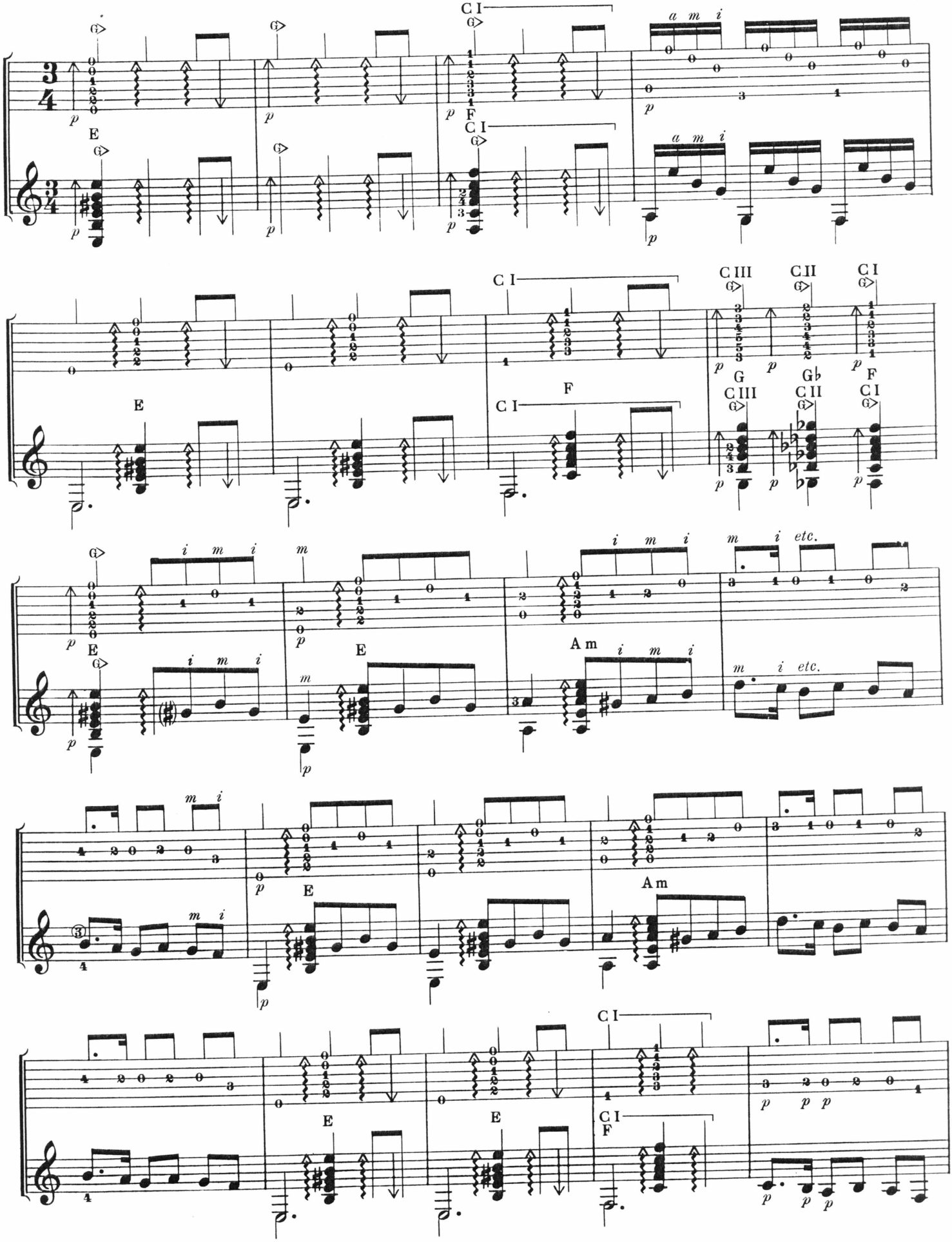

E
E
Am
E
E
Am
C
G7
C7
CI
F
CI
E
E
F
CI
E

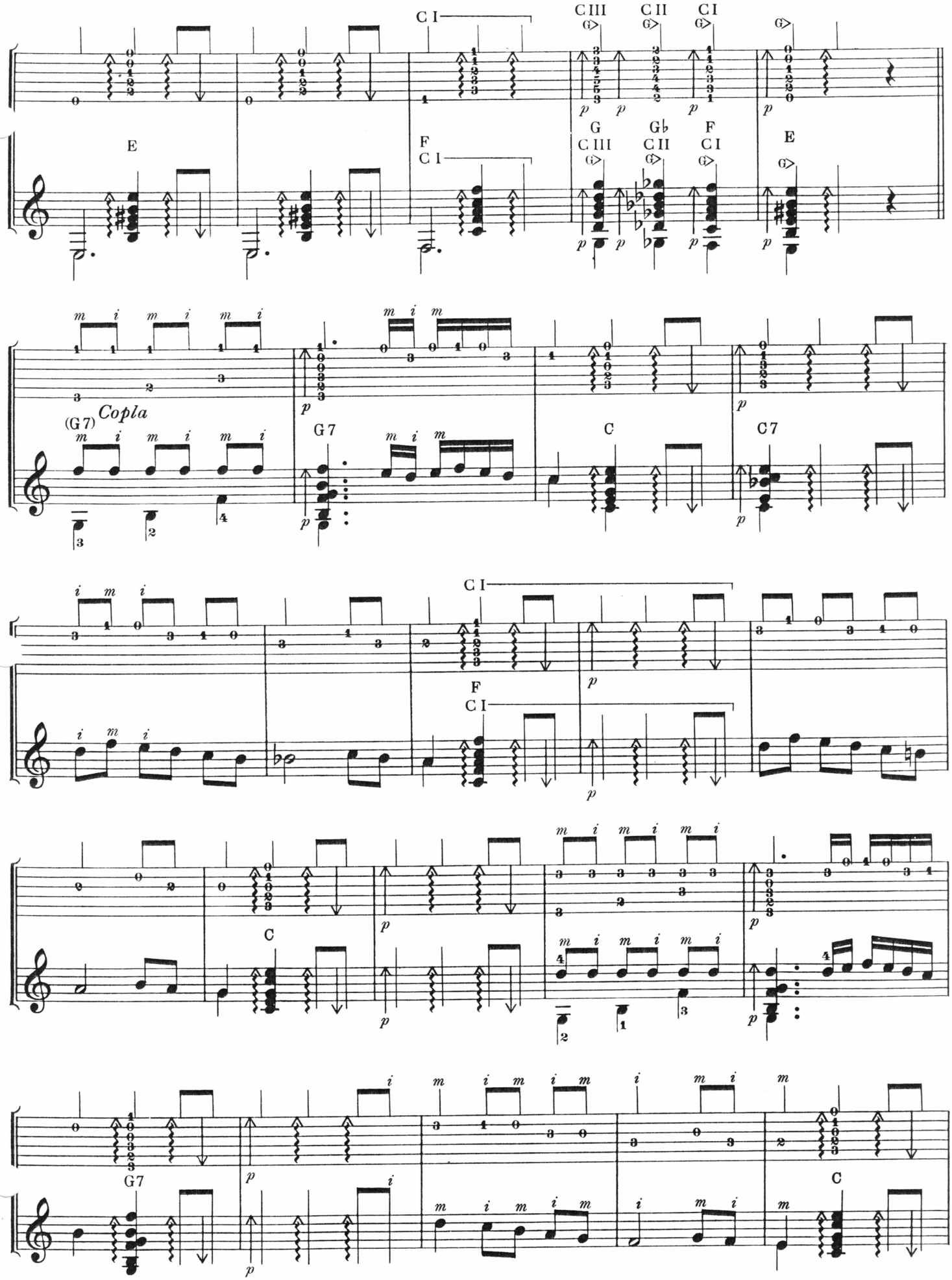
Verdiales

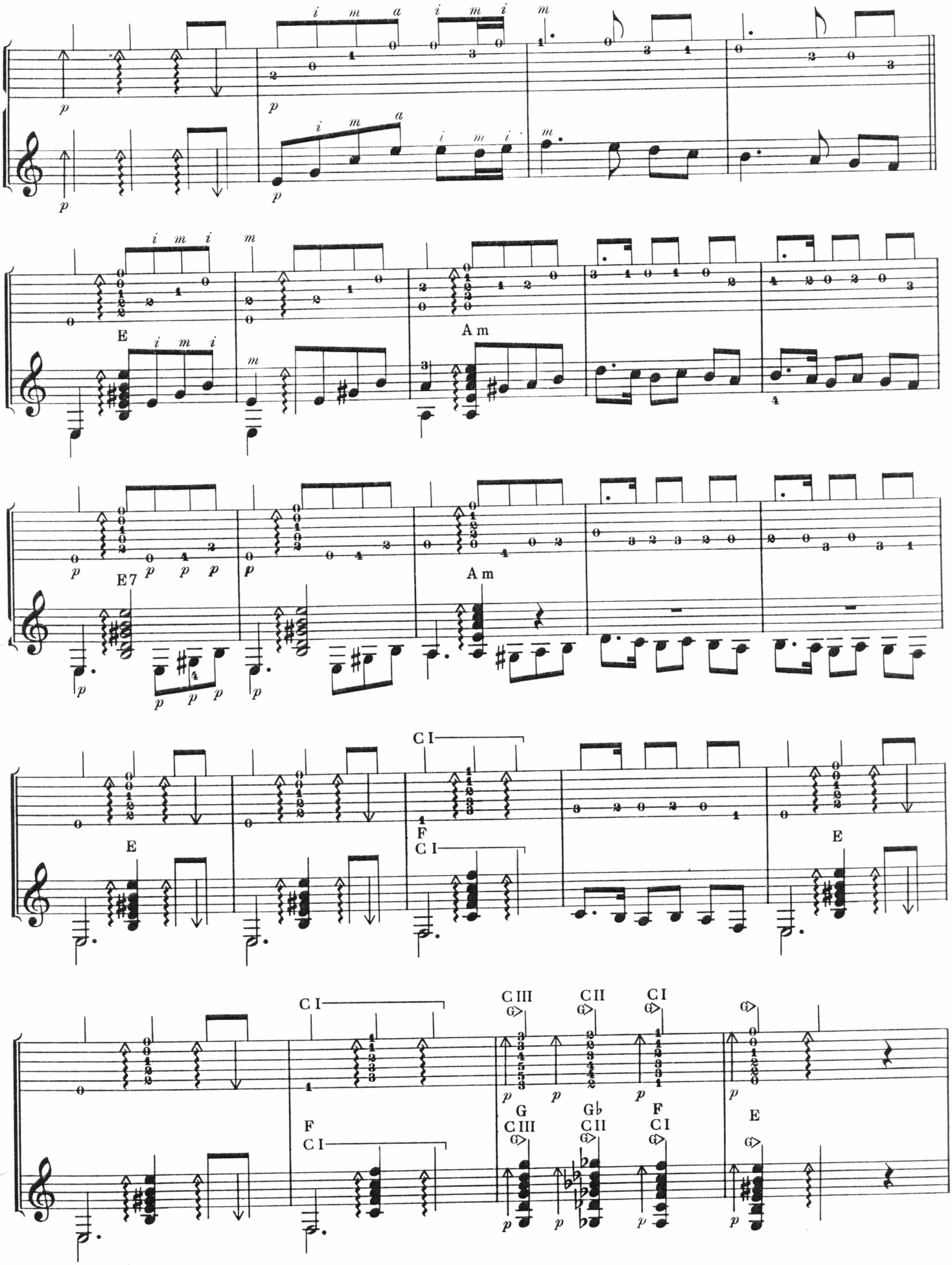
Verdiales is an airy, gay $\frac{3}{4}$ form which is related to, and frequently follows, *Malagueñas*. It consists of a *paseillo,* vamp type passage, and *copla*. It is markedly $\frac{3}{4}$ with a strong accent on the first beat of each measure. It begins with the *paseillo,* and its characteristic melodic passage, and then is followed by the *copla*. These two alternate throughout, finally ending with the *paseillo*. *Verdiales* may be sung, danced and played and belong in the category of *cante chico*.

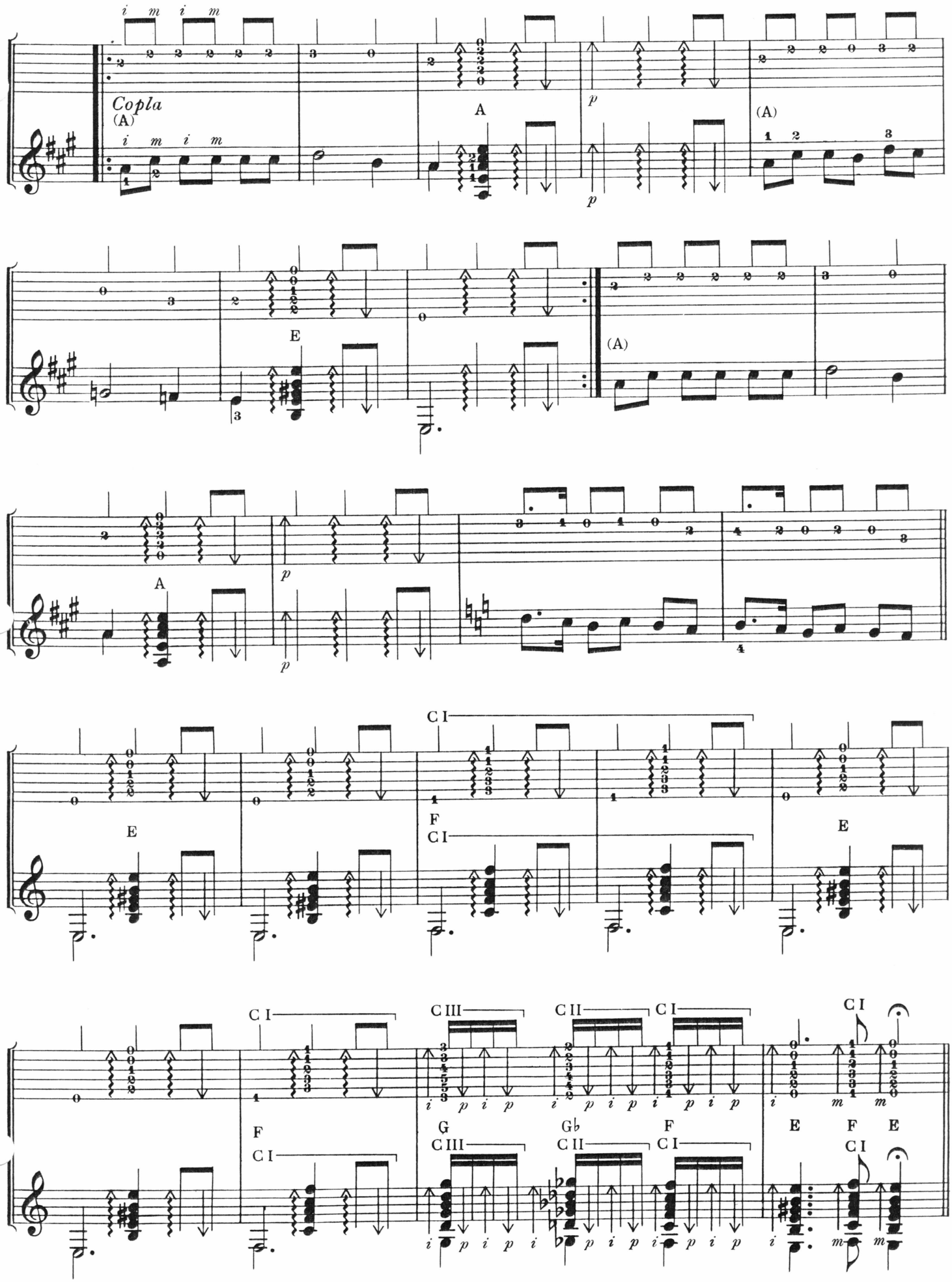
The key for *Verdiales* is Mi (tonic E Major).

VERDIALES




C I
C III
C II
C I
E
F
C I
G
G♭
F
C III
C II
C I
E
(G 7)
Copla
G 7
C
C7
C I
F
C I
C
G7
C


E
Am
E7
Am
E
F
C I
E
C I
F
C I
C III
C II
C I
G
G♭
F
E


Copla
(A)
A
E
F
G
G♭
C I
C II
C III

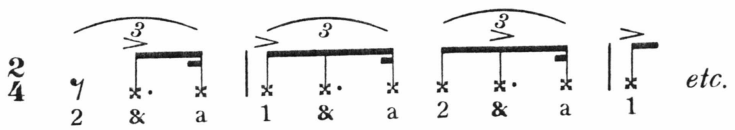
Tientos

Tientos is a well known flamenco form which has not enjoyed the popularity it deserves in professional repertoires. It is melodic, rhythmic and soulful, and is capable of great profundity.

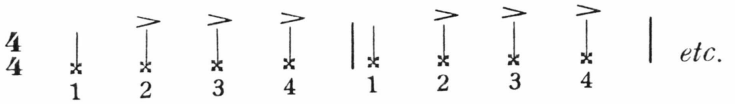
Tientos is sung, danced and played. Its most common key is La (tonic A Major). There are two forms of *Tientos* which should not be confused — *Tientos Clásicos* and *Tientos por Zambra*. *Tientos Clásicos* should be interpreted slowly, with a kind of lilt, as opposed to straight rhythm. It is based on a triplet rhythm in $\frac{2}{4}$. *Tientos por Zambra*, on the other hand, is in a clearly marked $\frac{4}{4}$ and is played at a brighter tempo. Oftentime, the latter is interpreted at a slower tempo and is misconstrued to be *Tientos Clásicos*.

Study the following musical examples to see the difference in accentuation between the two forms.

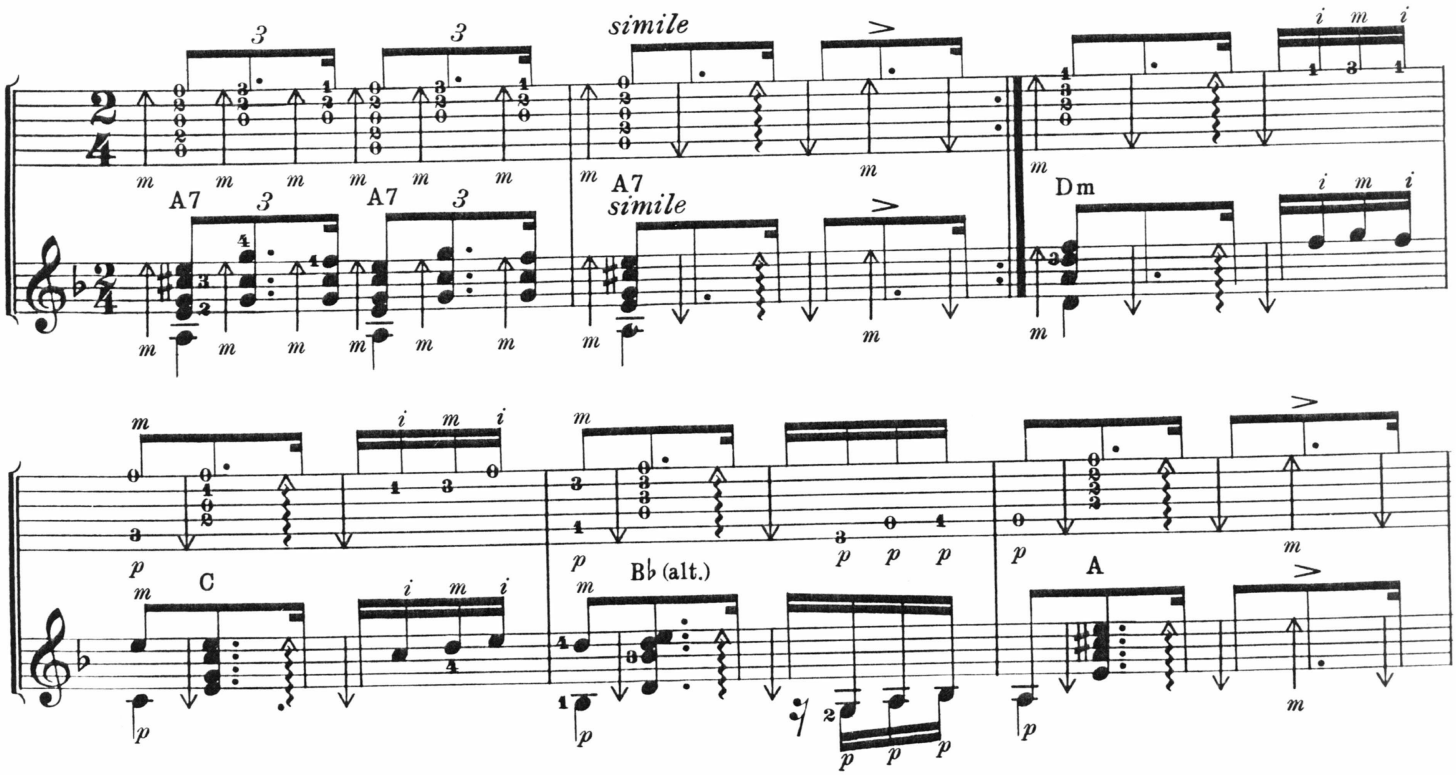
Tientos Clásicos

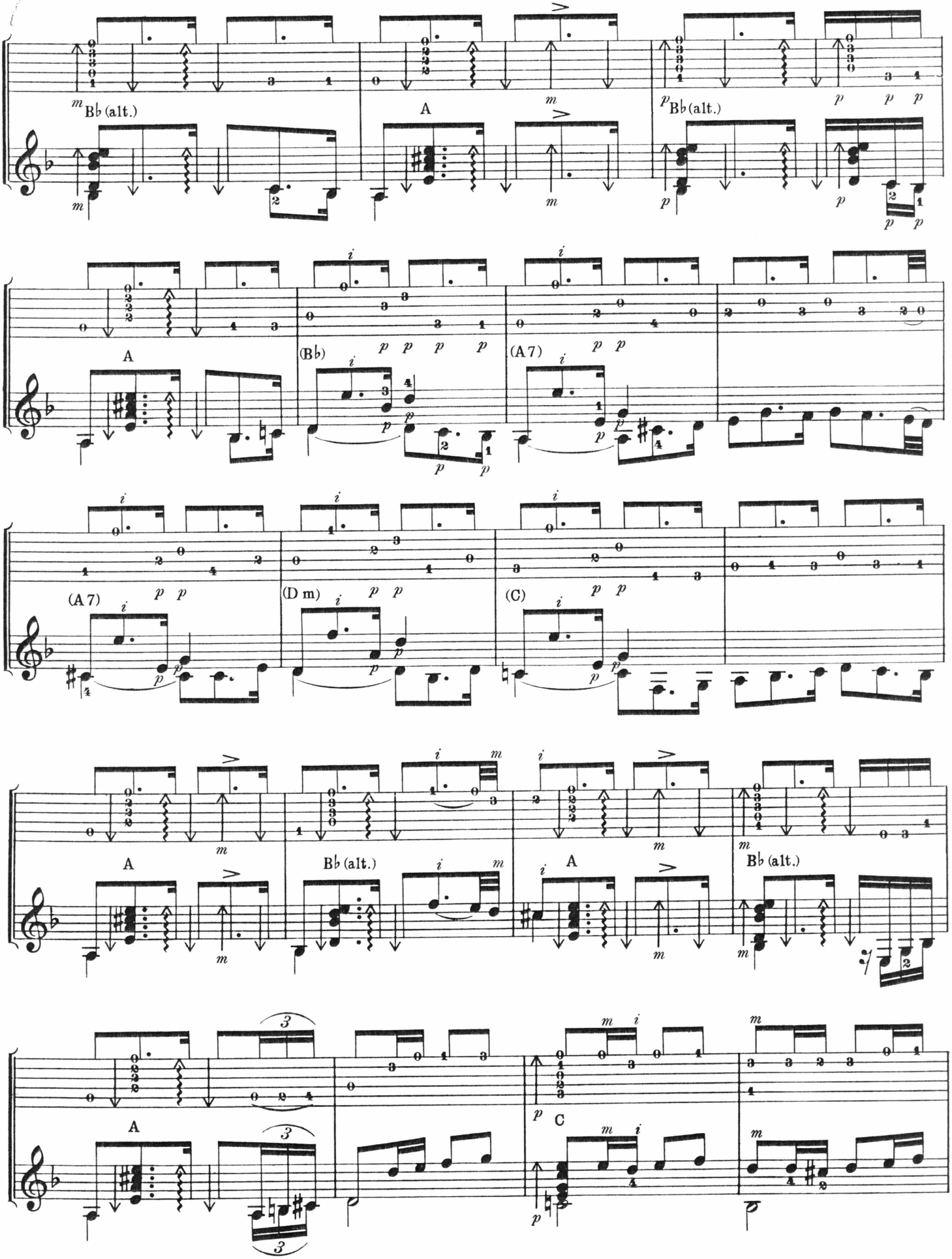


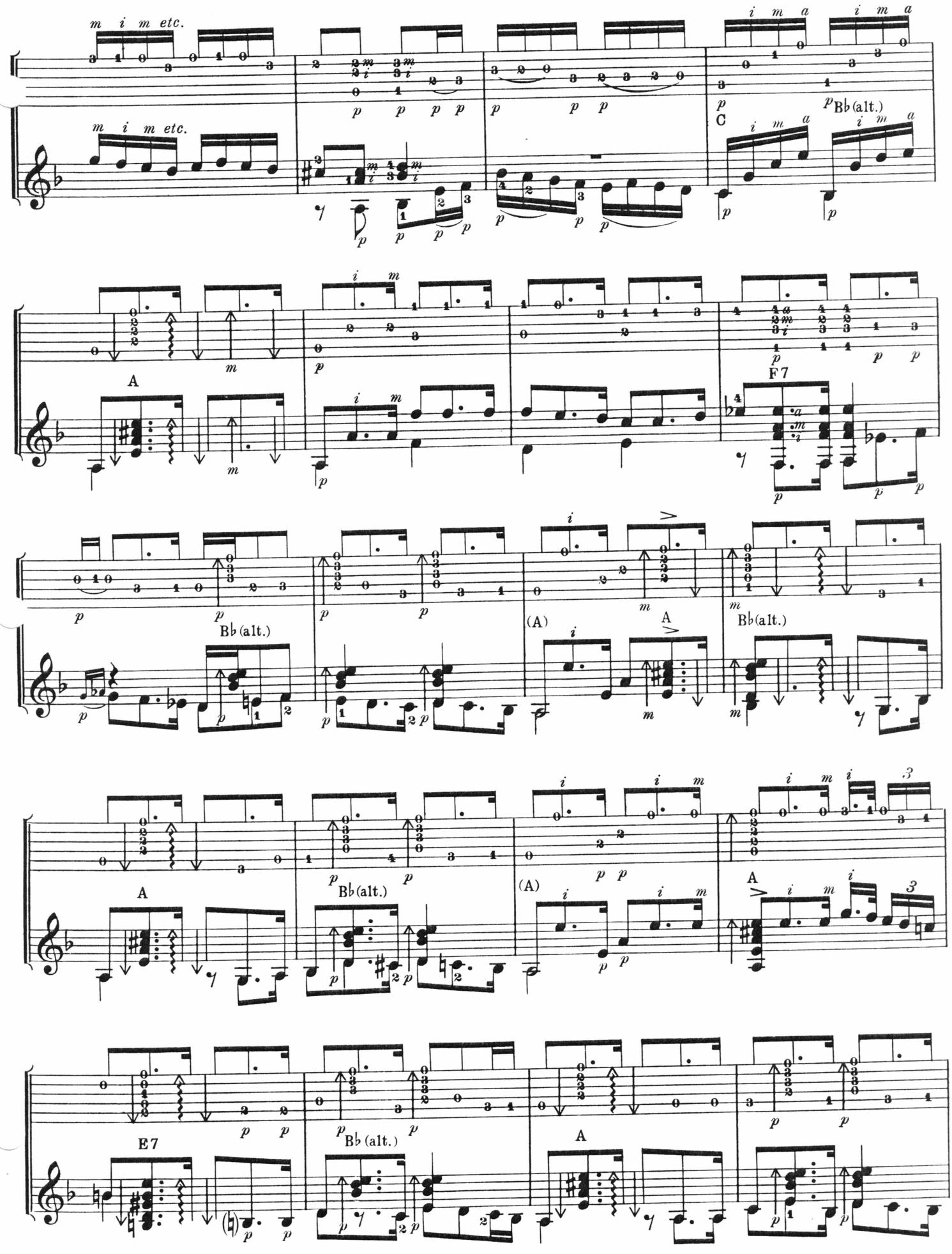
Tientos por Zambra

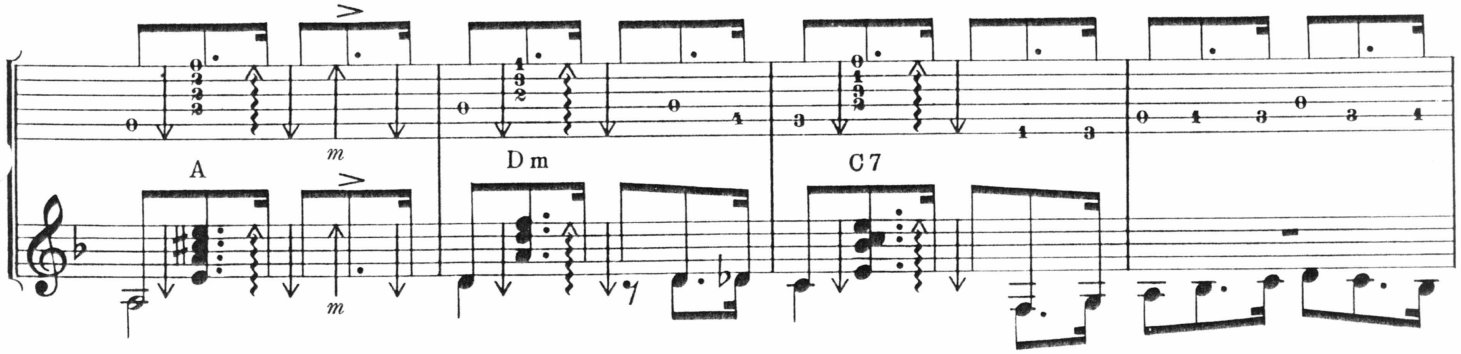


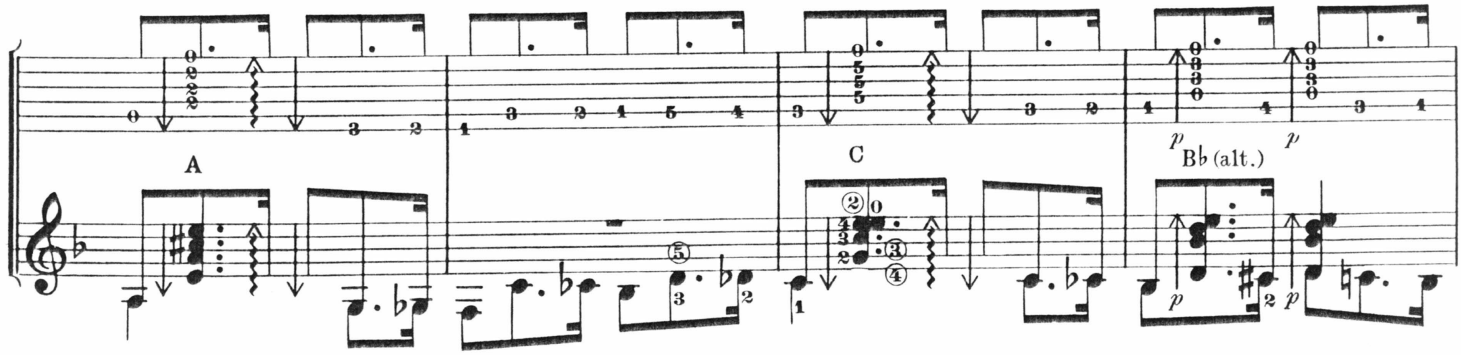
The transition to *Tientos por Zambra* from *Tientos Clásicos* provides an excellent finale for a guitar solo, *solo de cante*, or dance number. This transition is pointed out in the following interpretation. Notice, also, the change from $\frac{2}{4}$ to $\frac{4}{4}$ in the time signature.

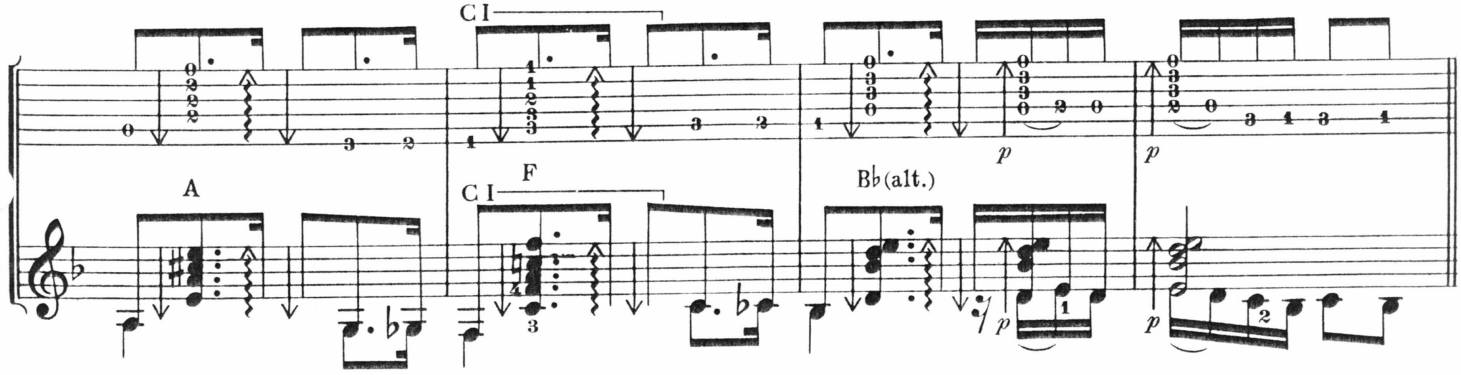



B♭ (alt.)
A
B♭ (alt.)
A
(B♭)
(A 7)
(A 7)
(D m)
(C)
A
B♭ (alt.)
A
B♭ (alt.)
A
C

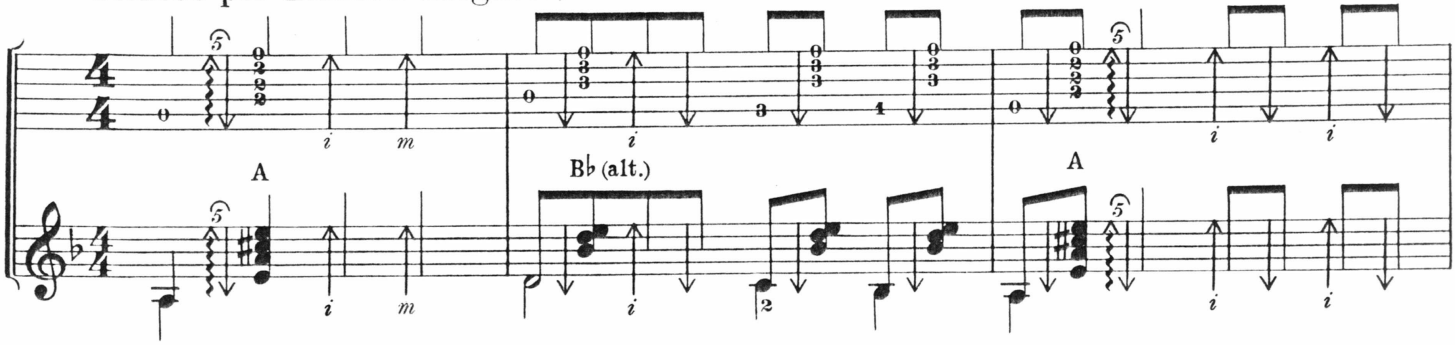

m i m etc.
m i m etc.
i m a
i m a
C
Bb (alt.)
A
F7
Bb (alt.)
(A)
A
Bb (alt.)
A
Bb (alt.)
(A)
A
E7
Bb (alt.)
A

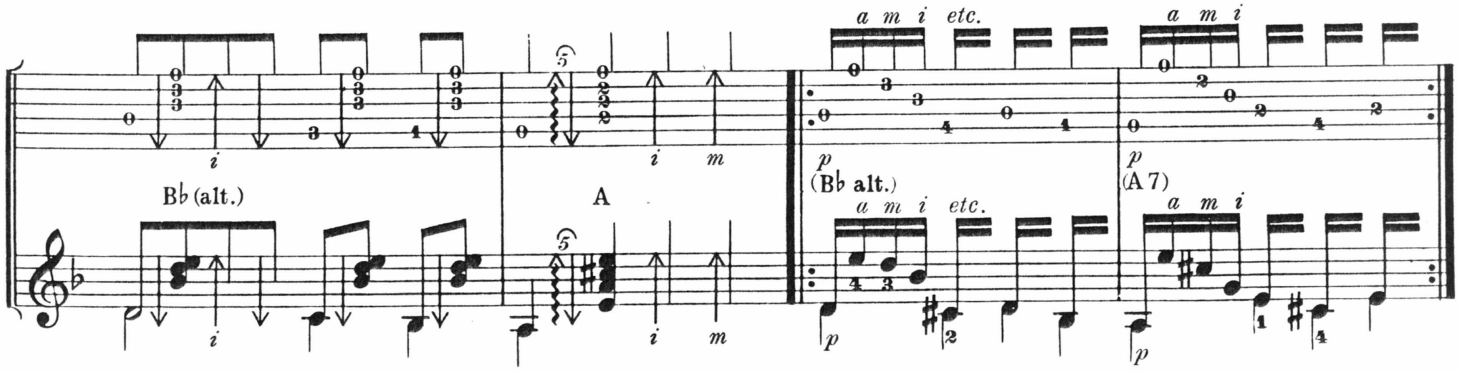


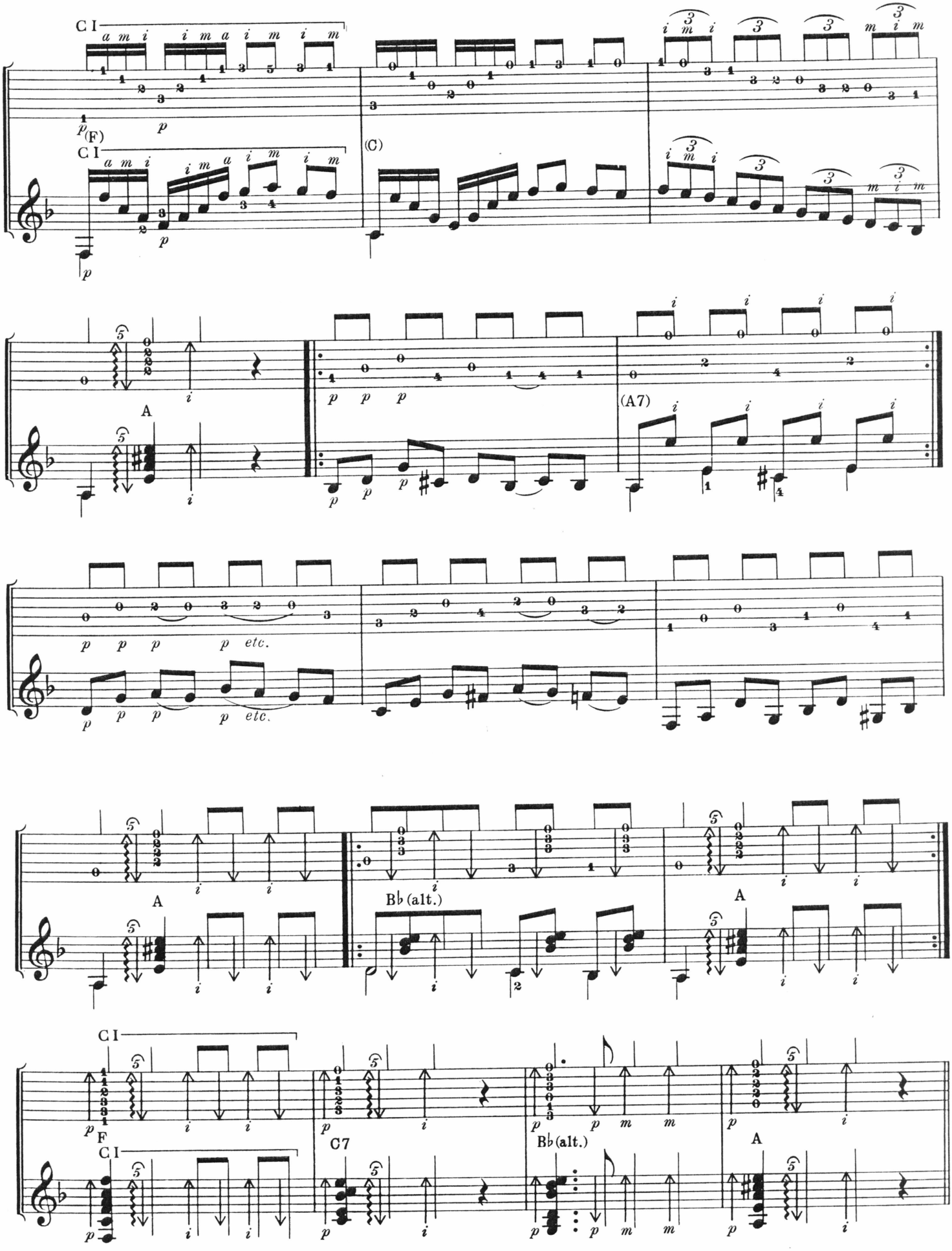




Tientos por Zambra (brighter)



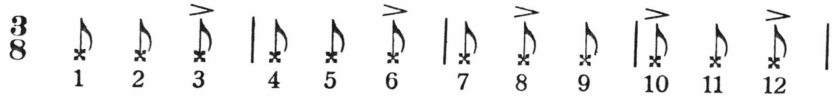



C I
(F)
C I
(C)
A
(A7)
etc.
etc.
A
B♭ (alt.)
A
C I
F
C I
C7
B♭ (alt.)
A

Bulerías

Bulerías is the most difficult of all of the flamenco forms to master. The greatest difficulty lies in the *falsetas* because these do not always enter, nor end, with the same regularity as other forms. Rhythmic fills are often used to lengthen a phrase in order to keep it in *compás.*

The name *Bulerías* is derived from the Spanish word *burla* which means chiding or making fun of. Its basic accents are the same as *Soleares.* Musically, however, it is written in $\frac{3}{8}$ instead of $\frac{3}{4}$ and is interpreted at very rapid tempos. The accents for the 12-beat phrase are:

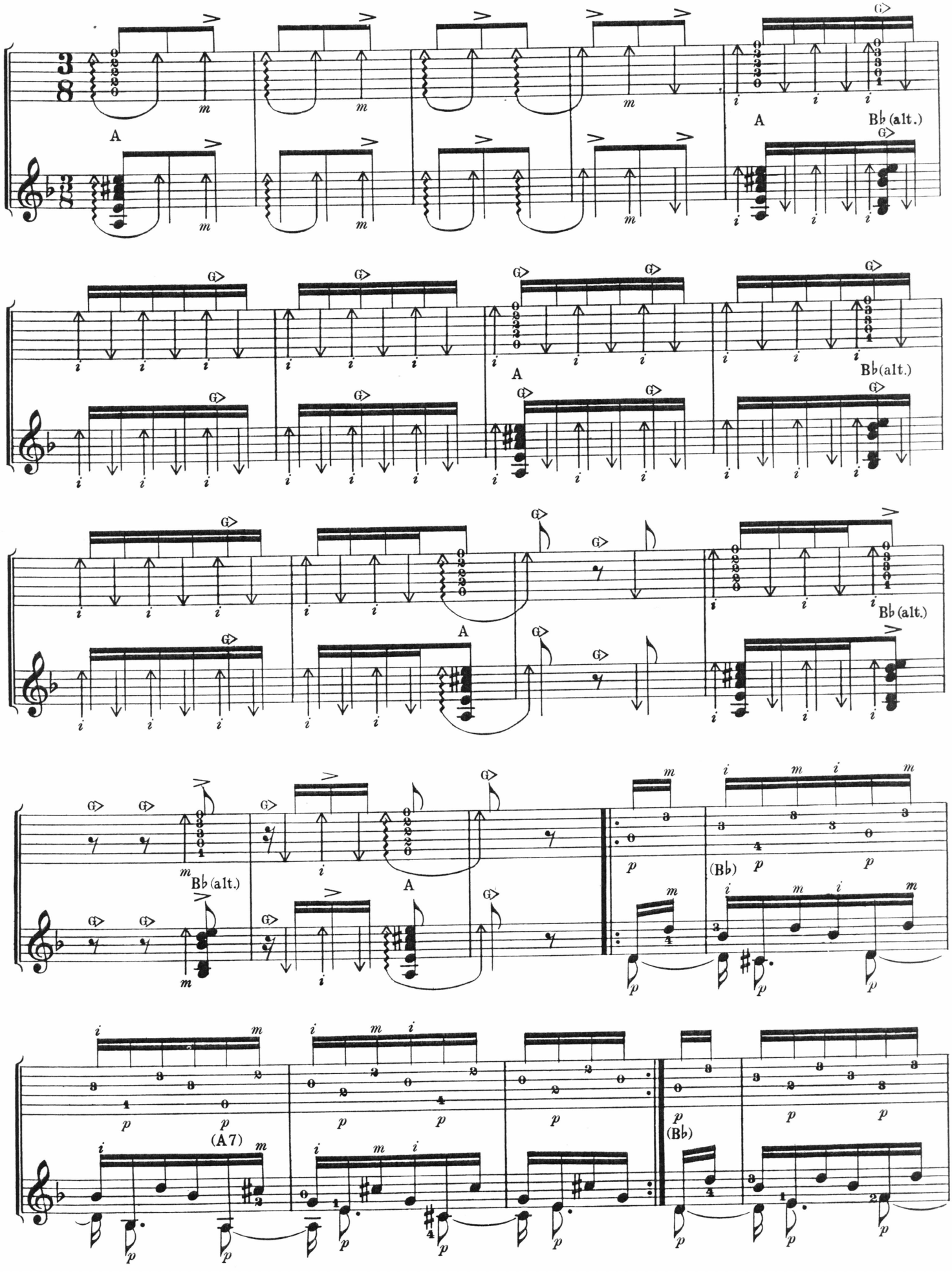


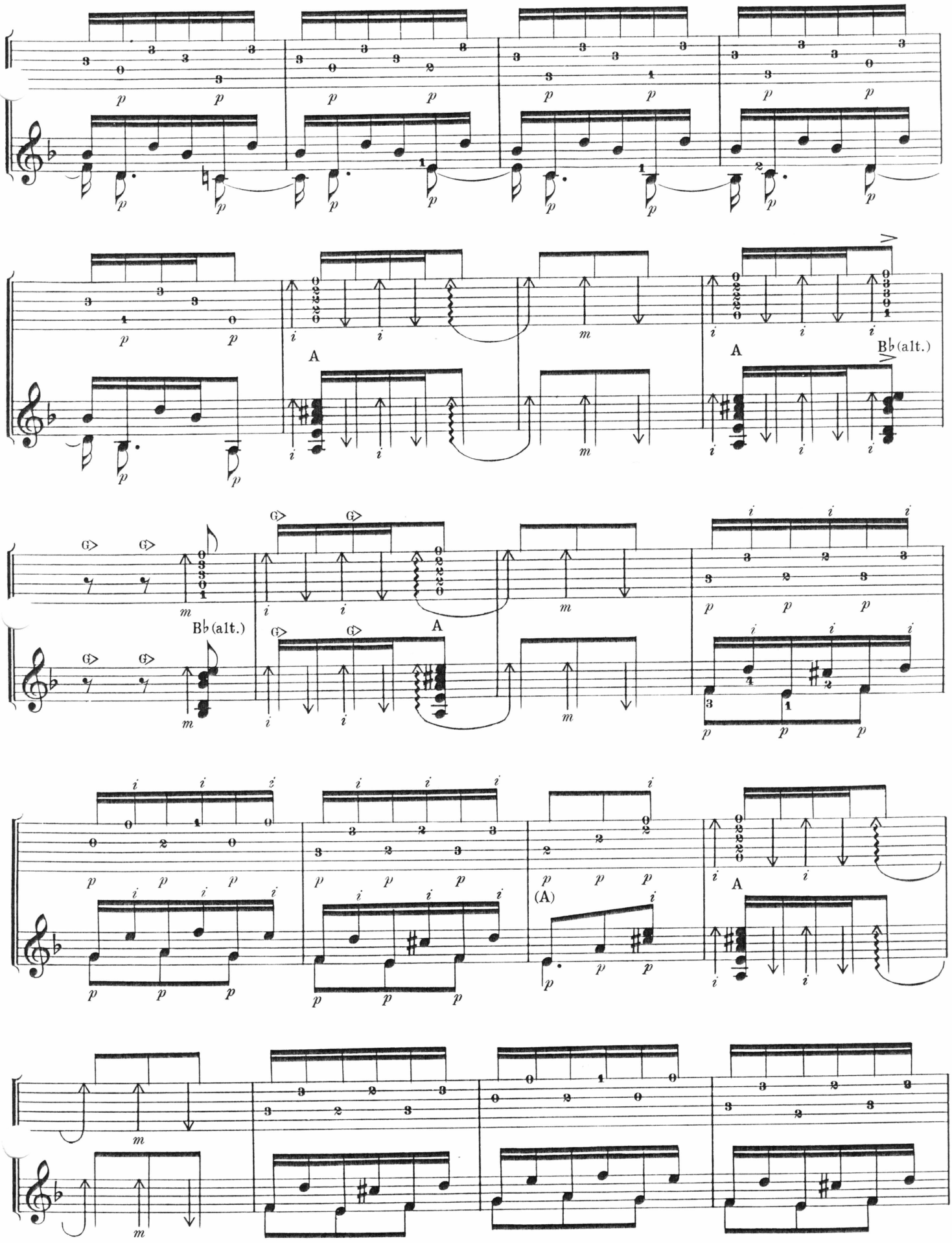
There is another underlying pattern which stresses the first two of every three beats and appears in phrases of six. This is diagrammed below.

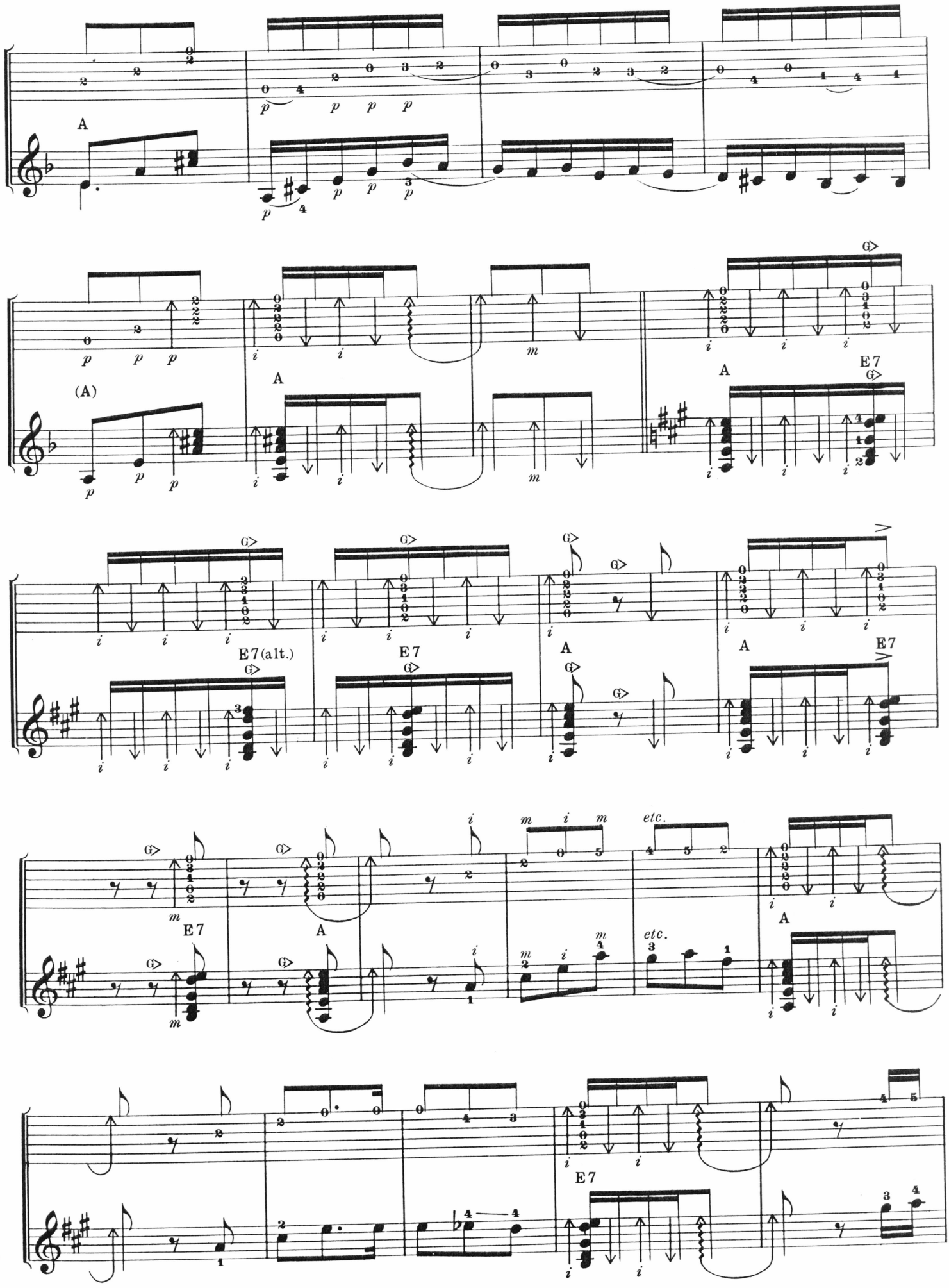
To explain all of the intricacies of *Bulerías* would require an entire volume. Once familiar with the form, it would be most instructive to listen to various recorded interpretations of *Bulerías* and to study its structure.

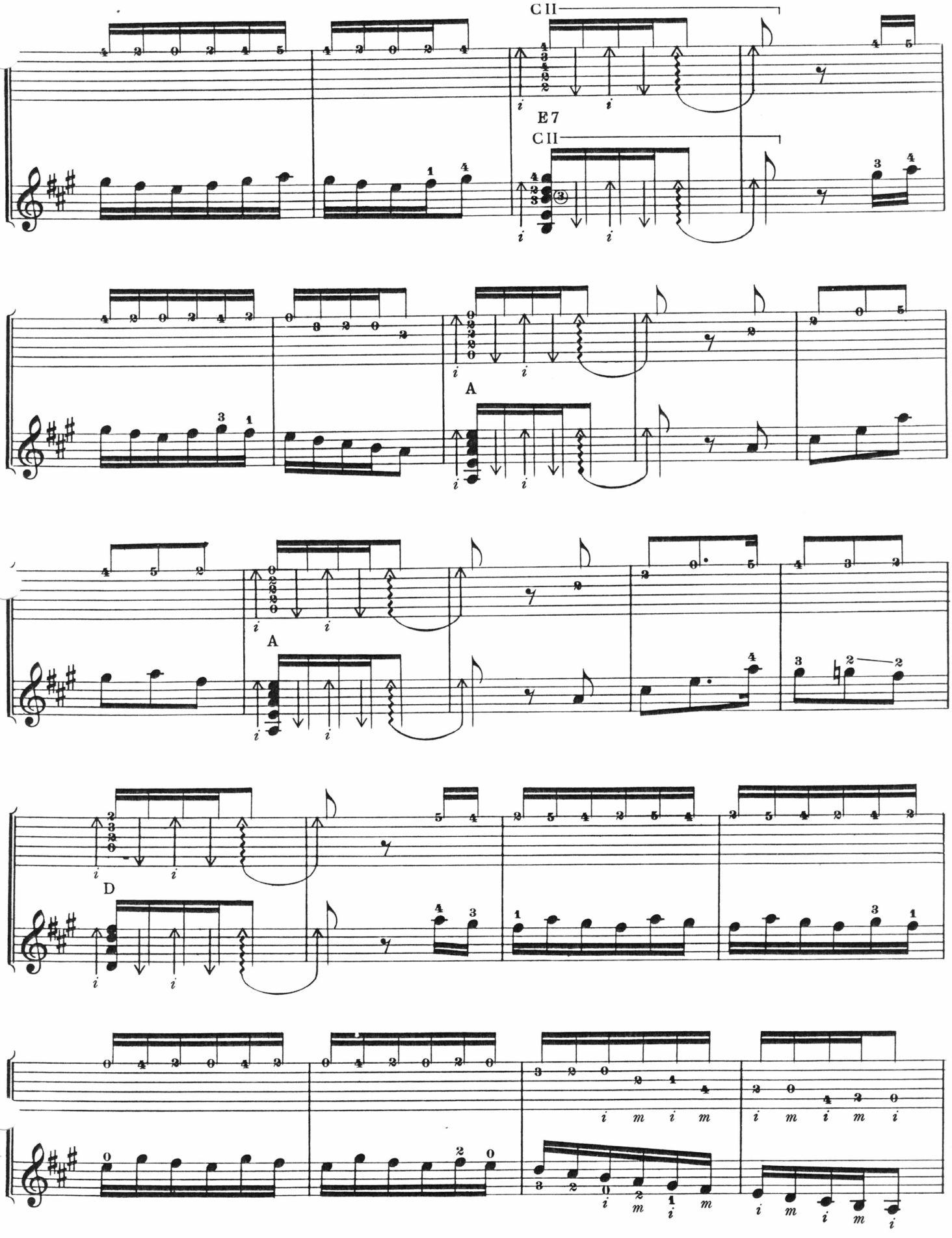
Bulerías is sung, danced and played, and appears in a variety of major and minor keys. Usually, it closes a program because of its dynamic impact.

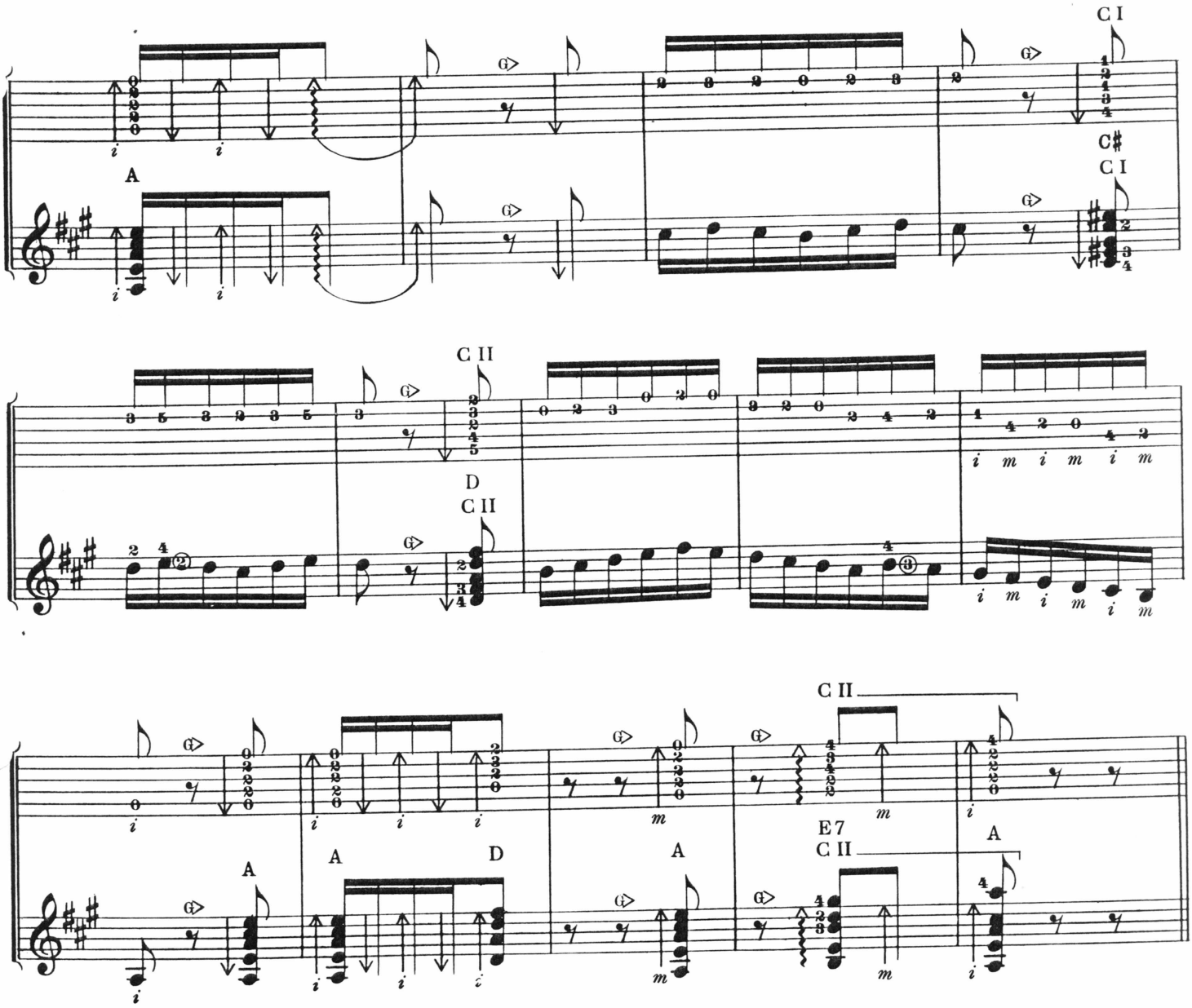
BULERÍAS




A
B♭(alt.)
(A)


A
(A)
A
E7
E7(alt.)
E7
A
A
E7
E7
A
A
E7
etc.
etc.
E7


C II
E7
C II
A
A
D


A
C I
C♯
C I
C II
D
C II
A
A
D
A
C II
E7
C II
A

Glossary

In the phonetic pronunciation, those syllables in capital letters are to be accented. Castillian pronunciation is used throughout, i.e. c's, before e or i, and all z's are pronounced "th" as in the word "*th*ink". The hard "h" sound as in Ba*ch*, will be indicated as an underlined "h" (h). Rolled r's are very common in Spanish and will appear as a double r (rr) in the phonetic pronunciation.

aficionado (ah-fee-thyo-NAH-doh) — An enthusiast or fan.
¡Agua! (AH-gwa) — Literally means water. In flamenco it is an exclamation of encouragement for the artist performing.
aire (I-ray) — Literally air. It is used in connection with feeling or "soul".
anular (ah-noo-LAHR) — Ring finger.
apagado (ah-pah-GAH-doh) — A muting technique on the guitar used to clip the sound short. It may be done with either the left or right hand.
apoyando (ah-poh-YAHN-doh) — The technique of resting a right hand finger on the adjacent string after playing.
aros (AH-rohs) — The sides of the guitar.
arpegio (ahr-PEH-hee-o) — A broken chord.
¡Azúcar! (ah-THU-kar) — Literally means sugar. In flamenco it is used similarly to "agua".
¡Azuquiqui! (ah-thu-KEE-kee) — This is an alteration of "azúcar" and is used in the same way.
bailaor (bye-lah-AWR) — Male flamenco dancer.
bailaora (bye-lah-AWR-ah) — Female flamenco dancer.
baile (BYE-lay) — Dance.
bata de cola (BAH-tah day COH-lah) — Flamenco dress with a long train. Very commonly used.
boca (BOH-kah) — The soundhole of the guitar.
bordones (bawr-DOH-nayss) — Bass strings of the guitar.
burla (BOOR-lah) — to make fun of, mimic. The form of Bulerias is derived from this word.
cabeza (kah-BAY-thah) — Literally head. On the guitar it refers to the headpiece.
caja (KAH-hah) — The soundbox of the guitar.
camisa rizada (kah-MEE-sah rree-THAH-dah) — Ruffled shirt worn by male flamenco artists.
cantaor (kahn-tah-AWR) — Male flamenco singer.
cantaora (kahn-tah-AWR-ah) — Female flamenco singer.
cante (CAHN-tay) — Flamenco singing.
cante chico (CAHN-tay CHEE-koh) — Flamenco singing that is light in mood.
cante jondo (CAHN-tay HOHN-doh) — Deep or profound flamenco singing.
Castellanas (kah-steh-YAN-nahss) — this refers to a particular section of Alegrias when danced.
castañuelas (kah-stahn-yoo-EH-lahss) — Castanets.
cejilla (theh-HEE-yah) — Spanish type capo commonly used in flamenco.
chato (CHAH-toh) — A sociable shot of ordinary wine that is usually accompanied by *tapas*.
cierre (THYEH-rray) — Closing or final statement of a section or piece.
cifra (THEE-frah) — Tablature.
ciprés (thee-PREHSS) — Cypress wood.
clavijas (klah-VEE-hahss) — The old type wooden tuning pegs.
clavijeros (klah-vee-HEH-rohss) — Sometimes called *clavijeros mecánicos*. It refers to geared tuning machines.
compás (kohm-PAHSS) — Rhythm. Usually used in connection with meter or measure.
contratiempos (cohn-trah-TYEHM-pohss) — Syncopated rhythms.
copla (COH-plah) — A set melodic pattern found in many flamenco forms.
cuerdas (KWER-dahss) — Strings
desplante (dehss-PLAHN-tay) — A section in the dance where the dancer signals the closing of a phrase with heelwork.
diapasón (dee-ah-pah-SOHN) — Fingerboard of the guitar. Also a tuning fork.

Do (DOH) — The Key of C.

duende (DWENH-day) — literally means "elf" and refers to the haunting involvement that one feels when listening to or watching flamenco. It is a spiritual state, commonly referred to as "getting a message".

ensayo (ehn-SAH-yoh) — Rehearsal.

escovilla or escobilla (ehss-koh-VEE-yah) — A section of dance, most common in Alegrias, which is characterized by a repetitious musical phrase around which the dancer improvises.

falseta (fahl-SEH-tah) — This is a musical variation which is bound by the harmonic and rhythmic limits of a given flamenco form.

fondo (FOHN-doh) — The back of the guitar.

fuera de compás (FWEH-rah day kohm-PAHSS) — Out of rhythm or meter.

golpe (GOHL-pay) — The tapping on the top of the guitar with the nail of the right hand ring finger. This makes a clicking sound which greatly enhances the playing.

golpeador (gohl-pay-ah-DAWR) — A sheet of plastic, usually transparent, upon which the golpe is played. It protects the top of the guitar from being scratched.

guitarra (ghee-TAH-rrah) — Guitar.

índice (IN-dee-thay) — Index finger.

jaleador (hah-lay-ah-DAWR) — This actually has no exact translation in English. It is a person who adds to the excitement of a flamenco performance by shouting words of encouragement and generally adding to its frivolous and extemporaneous nature.

jaleadora (hah-lay-ah-DAWR-ah) — A female performing the same function as the *jaleador*.

jaleos (hah-LAY-ohss) — This refers to the actual shouts of encouragement and also to short catchy melodies that are sung between numbers and accompanied by *palmas*.

Jerez (Heh-RETH) — Sherry wine. Also is the name of the town where this wine is produced.

juerga (HWEHR-gah) — An impromptu flamenco get together.

letra (LEH-trah) — The lyrics of a song.

ligado (lee-GAH-doh) — A slur.

llamada (yah-MAH-dah) — When a dancer wants to end a section or the entire number, he does a llamada. This is a phrase that fits into the rhythm of the piece and unmistakeably marks it as an ending. This is different from a *desplante*.

mango (MAHN-goh) — The neck of the guitar.

mantón (mahn-TOHN) — A shawl. It is used in some flamenco dances.

mayor (mah-YAWR) — Major key.

medio (MEH-dee-oh) — Middle finger.

menor (meh-NAWR) — Minor key.

meñique (mehn-YEE-kay) — Little finger.

¡ **Olé!** (oh-LAY) — An exclamation of approval for the flamenco artist, whether singer, dancer or guitarist. Its origins are not certain, but the most commonly accepted explanation is that it comes from the word "Allah".

palillos (pah-LEE-yohss) — Castanets. This term is usually used among professionals.

palo santo (PAH-loh SAHN-toh) — Rosewood. Used for back and sides of a classic guitar.

palmas (PAHL-mahss) — Hand clapping.

paseillo (pah-say-EE-yo) — Derived from the word *paseo* (walk). It is a rhythmic interlude that is played between variations. It may be likened to a vamp. In dance it is a walking step that connects two sections.

pecherín (peh-cheh-REEN) — Ruffled shirt front that is buttoned on top of a regular shirt for performance.

picado (pee-KAH-doh) — The technique used to play scalewise single note passages by alternating the index, middle and/or ring fingers.

pinoabeto (pee-noh-ah-BEH-toh) — Spruce. Used for the top of the guitar.

pitos (PEE-tohss) — Finger snapping.

por arriba (pawr ah-RREE-bah) — Key of E Major.

por medio (pawr MAY-dyoh) — Key of A Major.

puente (PWEHN-tay) — The bridge of the guitar.

pulgar (pool-GAHR) — Thumb.

pulsación (pool-sah-THYOHN) — The action of a guitar. Whether the strings are hard or soft to press down.

punta (POON-tah) — Toe of the shoe.

rasgueo (rahss-GAY-oh) — Right hand flamenco rhythms in general.

rasgueado (rahss-gay-AH-doh) — Specifically refers to the characteristic rolling technique where the fingers play the strings in rapid succession. The effect is drumlike.

Re (RAY) — Key of D.

remate (ray-MAH-tay) — Refers to a subtle finishing touch given to any phrase whether danced, sung or played.

salida (sah-LEE-dah) — Literally it means "exit" but in flamenco refers to an introductory passage.

Sol (SOHL) — Key of G.

sombrero cordobés (sohm-BREH-roh kawr-doh-BAYSS) — Hat typically worn in Cordoba. It is often used as part of the flamenco costume.

sonanta (soh-NAHN-tah) — Andalusian word for guitar.

sordina (sawr-DEE-nah) — A damper, usually a piece of sponge, that is placed under the strings, near the bridge for silent practice.

suelo (SWAY-loh) — The back of the guitar. Same as *fondo.*

tablao flamenco (tah-BLAH-oh flah-MEHN-koh) — A club where flamenco is performed.

tacón (tah-KOHN) — Heel.

taconeo (tah-koh-NAY-oh) — Heelwork.

tapa (TAH-pah) — The top of the guitar.

tapas (TAH-pahss) — Spanish hors d'oeuvres. There are innumerable varieties.

tembleque (tehm-BLEH-kay) — A very difficult heelwork where the feet alternate very rapidly producing a trembling effect.

tiples (TEE-playss) — The treble strings.

tirando (tee-RAHN-doh) — The opposite of *apoyando.* This means that the fingers instead of resting on the adjacent string finish their stroke in mid-air.

tocaor (toh-kah-AWR) — Flamenco guitarist.

tono (TOH-noh) — Tone or key.

toque (TOH-kay) — The interpretation of flamenco on the guitar.

traje corto (TRAH-hay KAWR-toh) — Most common costume worn by male dancers. It consists of high waisted pants with a very short jacket.

traste (TRAH-stay) — The fret of the guitar.

trémolo (TREH-moh-loh) — The technique (See Lesson Eighteen).

¡Vamos allá! (VAH-mohss ah-YAH) — Literally, "Let's go there"; it is a very common *jaleo.*

vino (VEE-noh) — Wine.

zapateado (thah-pah-tay-AH-doh) — Heelwork. Also the name of a dance form.